

THE INLAND PRINTER



VOL 36
NO 5
PRICE 30 CENTS
FEBRUARY 1906

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.



Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1906"
No. 1 Bond Regular List
- "Commercial Bond 1906"
One-half Regular List
- "Valley Library Linen"
For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1906"
A Strictly No. 1 Ledger
- "Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers
- "French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
- "Old English Linen and Bond"
Standard for Fine Commercial Work
- "Congress Linen and Bond"
The best low-priced Linen and Bond made
- "Old Valley Mills 1906" Extra-superfine
- "Valley Paper Co. Superfine"
As good as the best
- "Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Henry Lindenmeyr & Sons

An excellent quality at a reasonable price

BROOKDALE LINEN BOND

Wove and Crash Finish—Carried
in stock in white and eleven colors

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York



THE SAFETY MAILING CARD
Unequaled for mailing enclosures flat

HERE IS AN ARTICLE

that should interest every concern making
Calendars, Advertising Novelties and various
styles of printed and lithographed work.

We originated

The Safety Mailing Card

a dozen years ago, and since then our orders have been
constantly on the increase.

The device is designed for mailing purposes, and con-
sists of a stout sheet of "cellular board" to which is
attached a manila envelope of excellent quality. Saves the
consumer time, money and inconvenience, and we sell the
goods to the printer at very attractive rates.

In applying for estimates, kindly give measurements of
enclosures and runs of a size.

The THOMPSON & NORRIS CO.
Prince and Concord Sts., BROOKLYN, N. Y.
Factories also at BOSTON, MASS., and BROOKVILLE, IND.

ADDRESS THE NEAREST POINT

The Pioneer Corrugated Paper House



Bristols

AND

CARDBOARDS



OUR PRIVATE BRANDS

In addition to all regular boards we offer our line of special Butler Brands of exceptionally high character and value.

BRISTOL

Super Pasted Wedding	No. 1 Tinted
Fine Pasted Wedding	Standard Tinted
Commercial Pasted Wedding	Playing Card
Vellum Plate Pasted	Extra Heavy Translucent
Florence	Steel Engravers'
Peerless	Velvet Finish
St. Charles	Acme Litho
Specimen Chart	Challenge
Linen Folding	Tinted Enamel
Regal	United States
Coupon	Bi-Fold Enamel
Index	Extra Enamel
Embossed Fancy	Derby Folding

CARDBOARDS

White Blank "A"	Carrara Coated Blank
White Blank "B"	Calendar Coated Blank
Merchandise Tag Blank	Porcelain Board
Photo Mounting	Ivory Board
Melton Art Photo Mounts	Cloth-Lined
Mat Board	Duplex Postal Blank

Every printer should have our comprehensive samples and Net Price List.

SEE THEM

J. W. BUTLER PAPER CO.
CHICAGO

The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE

COPPERPLATE AND
LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES
OILS AND DRYERS

IMPORTERS OF
LITHOGRAPHIC STONES
SUPPLIES AND BRONZES

SOLE AGENTS IN THE UNITED STATES AND CANADA FOR
BAVARIAN BLUE LITHOGRAPHIC STONES

CINCINNATI
TORONTO

NEW YORK
CITY OF MEXICO
LONDON, ENG.

CHICAGO
BUENOS AIRES, S. A.

ST. LOUIS

THE printing trade can profitably utilize some of the prestige which **Old Hampshire Bond** has gained through our publicity advertising work.

By merely calling the attention of your customer to **Old Hampshire Bond** when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

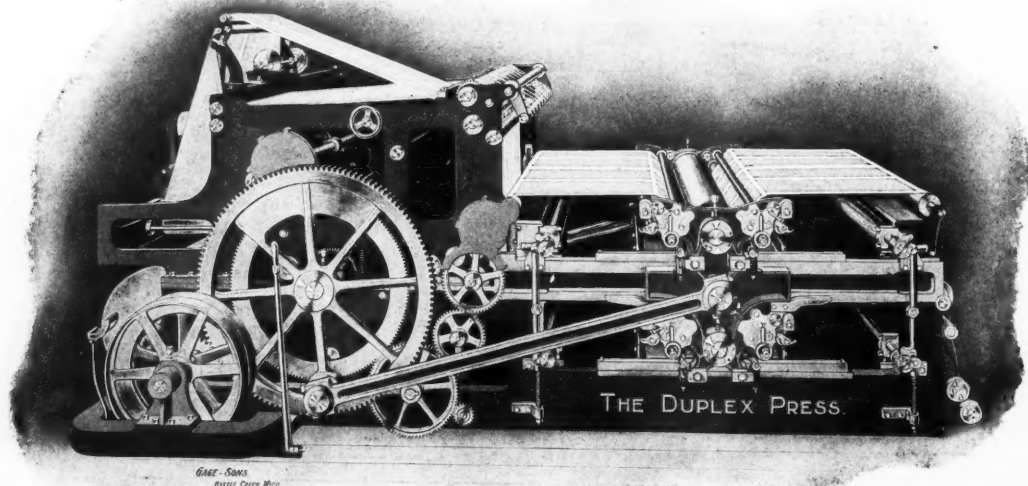
Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers

WITHOUT STEREOTYPING

Lewiston, Idaho, *Tribune*
 Fort Smith, Ark., *News-Record*
 Winona, Minn., *Republican Herald*
 12-page
 Berkeley, Cal., *Gazette*
 Springfield, Ohio, *Democrat*
 Charlotte, N. C., *News*
 12-page, second purchase
 Bellingham, Wash., *Herald*
 12-page
 La Crosse, Wis., *Tribune*
 Tokio, Japanese Government
 Salina, Kan., *Journal*
 Guthrie, Okla., *Leader*
 Pasadena, Cal., *News*
 12-page
 San Francisco, Cal., *Recorder*
 Keokuk, Ia., *Constitution-Democrat*
 Nashua, N. H., *Telegraph*
 12-page, second purchase
 Woonsocket, R. I., *La Tribune*
 Edmonton, N. W. T., *Bulletin*
 Fort Dodge, Ia., *Messenger*
 Ithaca, N. Y., *Journal*
 12-page
 Jackson, Miss., *News*
 Du Bois, Pa., *Express*
 Lorain, Ohio, *News*
 South Bethlehem, Pa., *Globe*
 12-page, second purchase
 Marlboro, Mass., *Enterprise*
 St. Johns, N. F., *News*

Sydney, N. S., *Record*
 " " *Post*
 Asheville, N. C., *News-Gazette*
 Reno, Nev., *State Journal*
 Corning, N. Y., *Leader*
 12-page, second purchase
 Stroudsburg, Pa., *Times*
 Aberdeen, S. Dak., *News*
 Muskogee, I. T., *Democrat*
 Ann Arbor, Mich., *News*
 Emporia, Kan., *Gazette*

SOME of OUR RECENT CUSTOMERS

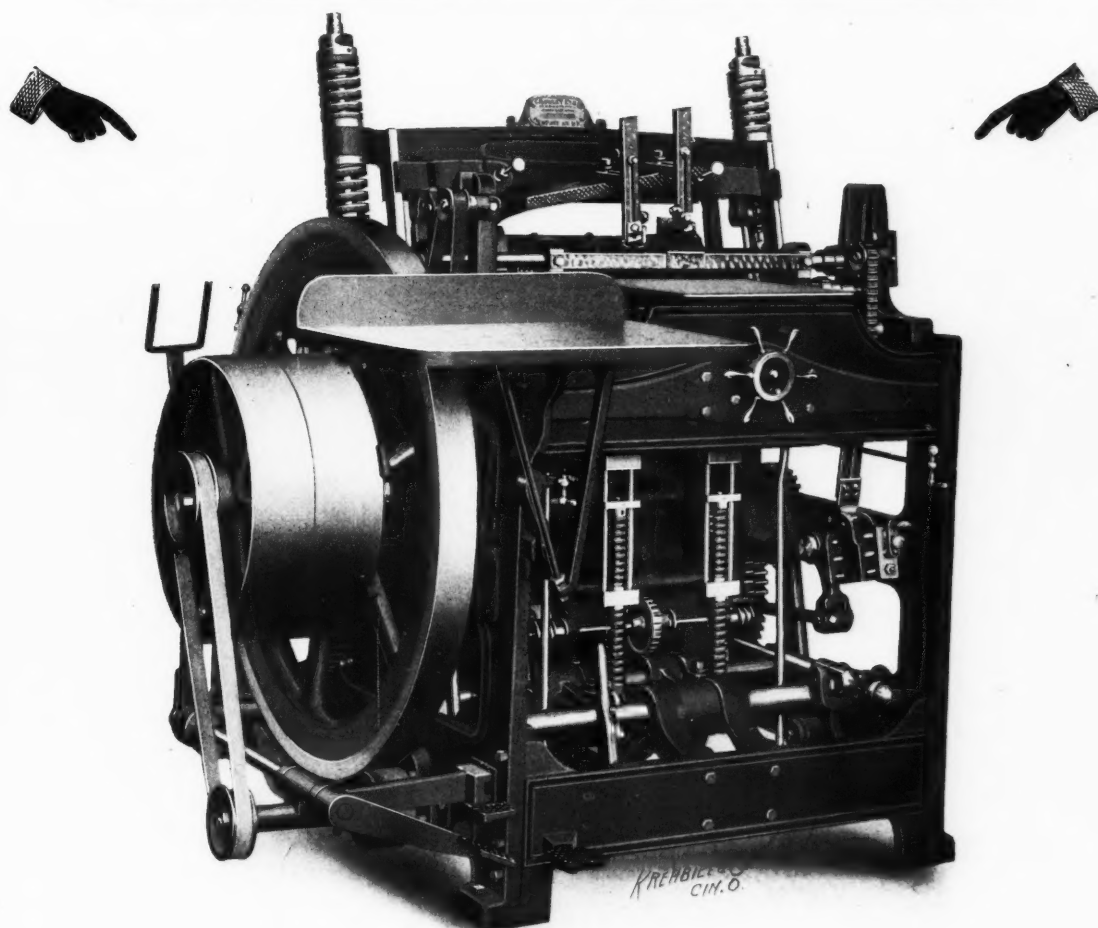
Fitchburg, Mass., *Sentinel*
 12-page, second purchase
 Toronto, Can., *Salvation Army*
 Coffeyville, Kan., *Journal*
 Carlisle, Pa., *Sentinel*
 Concepcion, Chile, *El Sur*
 12-page
 Freemont, Neb., *Tribune*
 Lancaster, Pa., *Examiner*
 12-page, second purchase
 Tampa, Fla., *Times*

Hammond, Ind., *News*
 Alliance, Ohio, *Review*
 Elizabeth, N. J., *Times*
 12-page, second purchase
 Cheyenne, Wyo., *Tribune*
 Leadville, Colo., *Herald-Democrat*
 Second purchase
 Caracas, Venezuela, *El Constitucional*
 Muscatine, Ia., *News*
 Jackson, Mich., *Patriot-News*
 12-page, second purchase
 Hanover, Pa., *Record*
 Easton, Pa., *Free Press*
 12-page, second purchase
 Moncton, N. B., *Times*
 " " *Transcript*
 Brooklyn, N. Y., *Finnish National*
 Wilmington, N. C., *Dispatch*
 San Francisco, Cal., *New World*
 12-page
 Columbus, Ohio, *Express Westbote*
 Brandon, Manitoba, *Sun*
 Waterville, Me., *Sentinel*
 Marquette, Mich., *Mining Journal*
 12-page
 Havana, Cuba, *Post*
 12-page
 New York, N. Y., *Amerikai-Nepszaca*
 12-page
 Salt Lake City, Utah,
 12-page *Intermountain Republican*
 Cedar Rapids, Ia., *Gazette*
 12-page, second purchase

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.
 JANUARY 15, 1906

Successful Competition!



If you edition binders don't have to "watch your corners," and incidentally your competitors, who does? You are in business to make money, hence your estimates must include profits.

You must put out as **good work** and do it as **cheaply** as your competitors. You can do neither if they have the Crawley Rounder and Backer and you have not. Better think about this; it may explain why you "lost out" when you expected to get some good job you bid on. We can give you interesting information; write for it.

MADE AND SOLD BY

THE CRAWLEY BOOK MACHINERY CO., Newport, Ky., U. S. A.

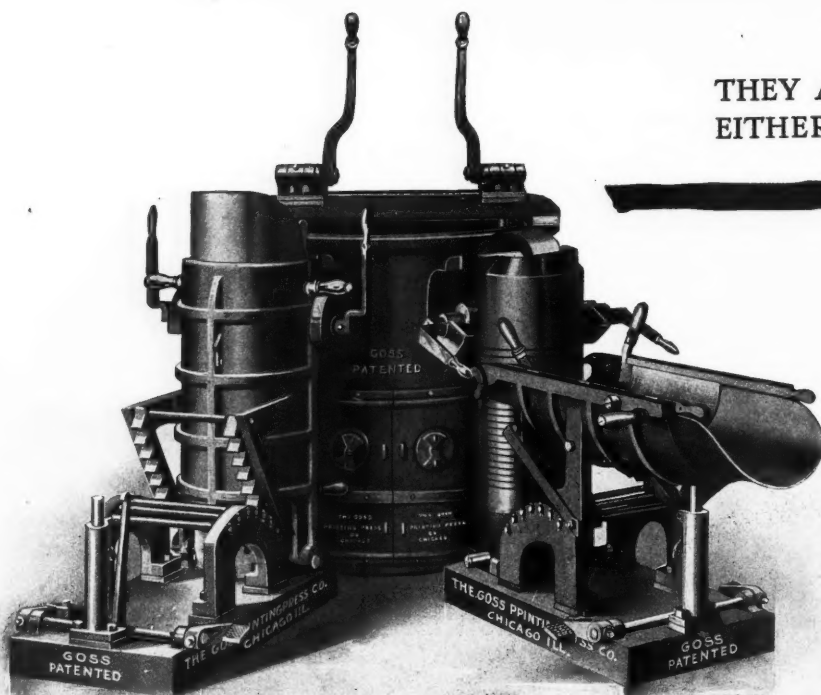
AGENTS

**E. C. FULLER CO., Agents in the Americas,
NEW YORK and CHICAGO, U. S. A.**

**HOBBS MANUFACTURING CO., Sole Agents for British Isles,
37 Featherstone Street, LONDON, E. C.**

**T. W. & C. B. SHERIDAN CO., Sole Agents for Continental Europe,
Salisbury Square, LONDON, E. C.**

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS



The Goss Stereotyping METAL-POT *and* PUMP



HE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

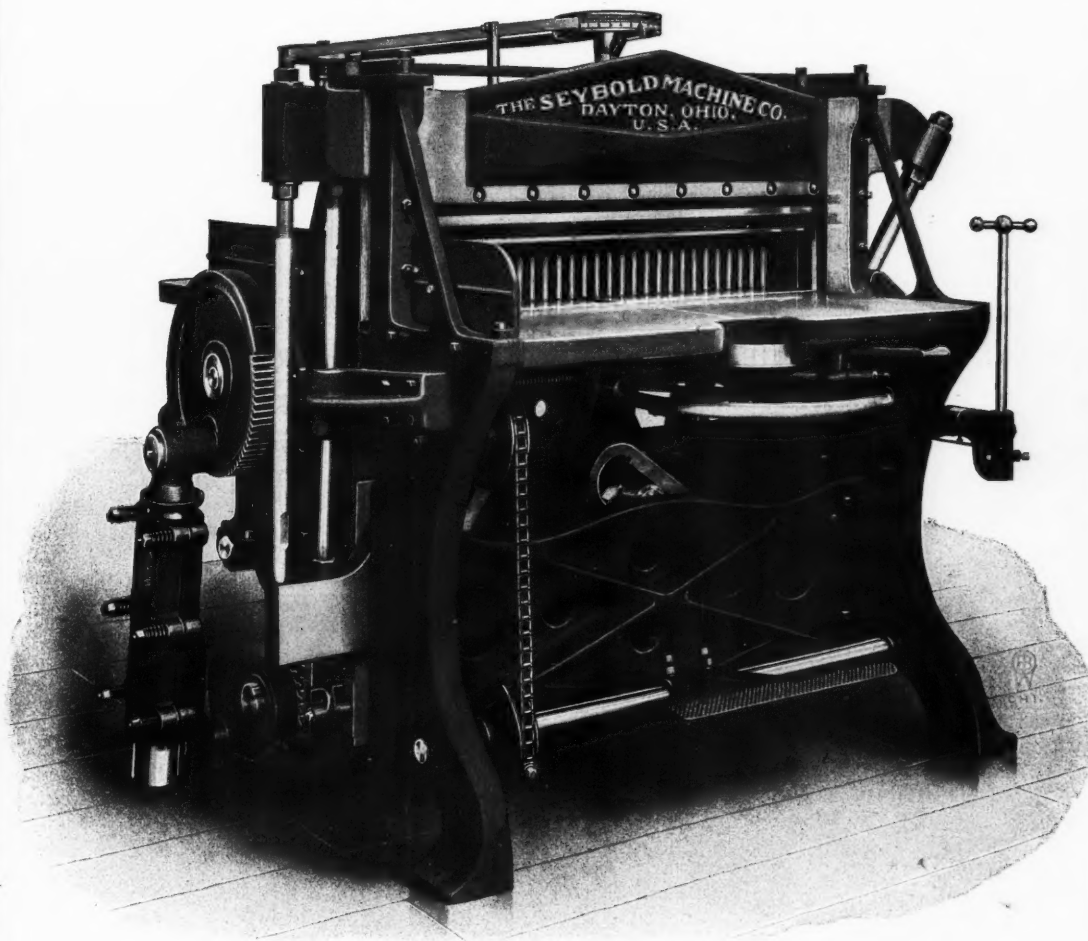
¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

The Seybold Improved Holyoke Cutter



AUTOMATIC AND TREADLE CLAMP

The Only Cutter Built with an INDEPENDENT AUTOMATIC CLAMP Cuts as Accurately as a Hand Clamp

Our latest efforts will no doubt be appreciated by many users of cutting machines, who have long felt the necessity of a fast *Automatic Clamping Paper Cutter* which would be both practical and reliable for the finest and most accurate work, and at the same time have sufficient weight and strength to withstand the strain of modern demands.

THE IMPROVED HOLYOKE WILL EASILY FULFIL EVERY REQUIREMENT.
Built in sizes 34, 38, 44, 48, 54, 64, 74 and 84 inches.

THE SEYBOLD MACHINE CO.

Main Office and Factory - DAYTON, OHIO, U. S. A.

NEW YORK

CHICAGO

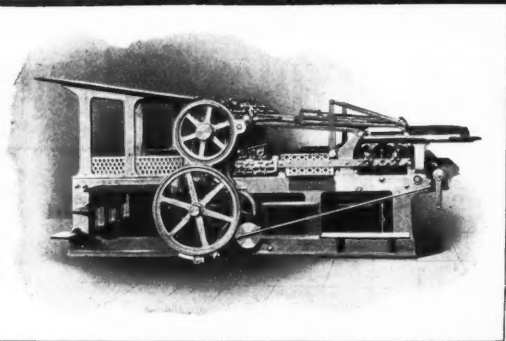
BERLIN

LONDON

Manufacturers of High-grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agents—J. H. SCHROETER & BRO., ATLANTA, GA.

THE J. L. MORRISON CO., TORONTO, CAN.

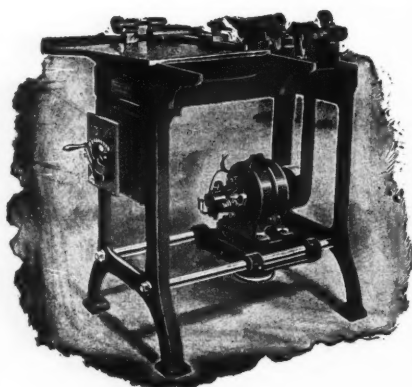


The Cent

Bumpety Bump! Bumpety Bump!

Into the Margins and Out, with a Thump!

HERE ARE SOME SPECIMENS OF MANGLED TYPE
AND BATTERED PLATES



S M



CANDIDATES FOR THE HELL-BOX!

Charged up to profit and loss or against the composing-room, when nine times out of ten the cost should be charged against the presses you are operating.

THE CAMPBELL COMPANY

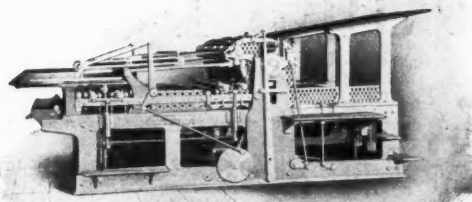
HENRY A. WISE WOOD, PRESIDENT

334 Dearborn Street, Chicago, Ill.

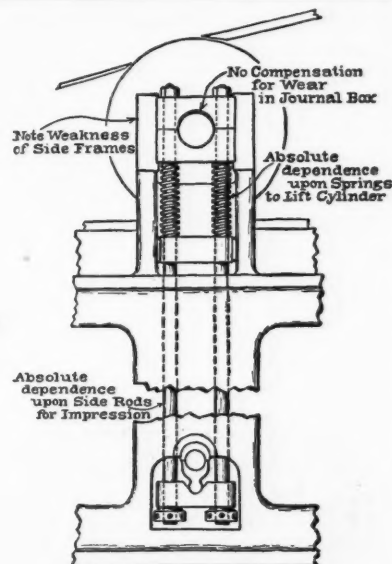
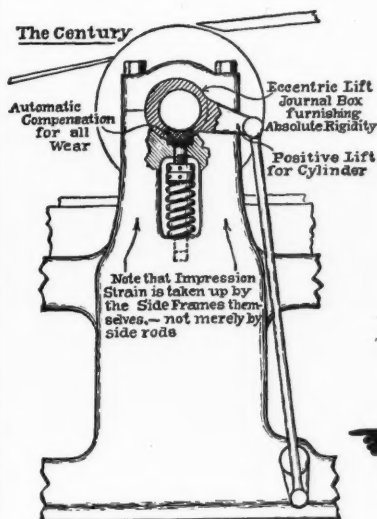
1 Madison Avenue, New York City

188 Fleet Street, London, E. C.

tury Press



AGAINST THE PRESSES? YES!
Because every press possessing in its impression mechanism the side-rod principle of construction forces the cylinder to dip into the margins and hammer the plates and type.



STRENGTH and ample supporting surface below the bed and an Eccentric Lift Impression Mechanism for raising and lowering the cylinder, combined with an Automatic Compensator, is the only construction which assures protection to your plates and type, or the prevention of all form thumping.

The CENTURY alone possesses such a construction. Have you seen it?

THE CAMPBELL COMPANY

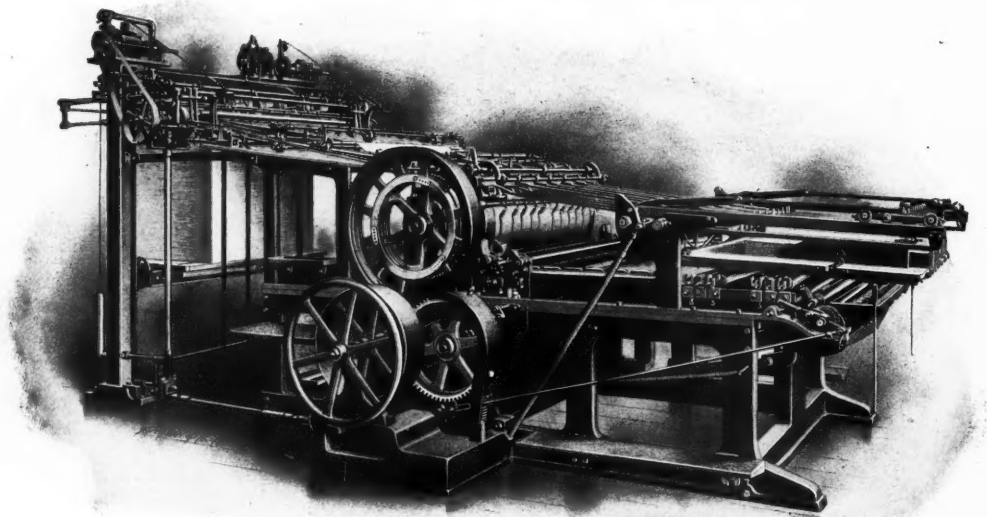
HENRY A. WISE WOOD, PRESIDENT

334 Dearborn Street, Chicago, Ill.

1 Madison Avenue, New York City

188 Fleet Street, London, E. C.

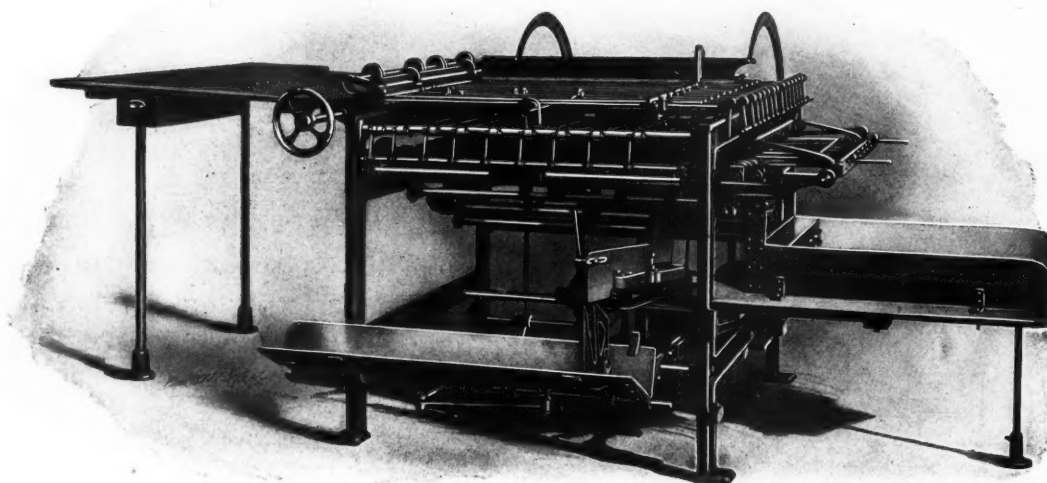
Fuller Folders *and* Feeders



FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.
THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

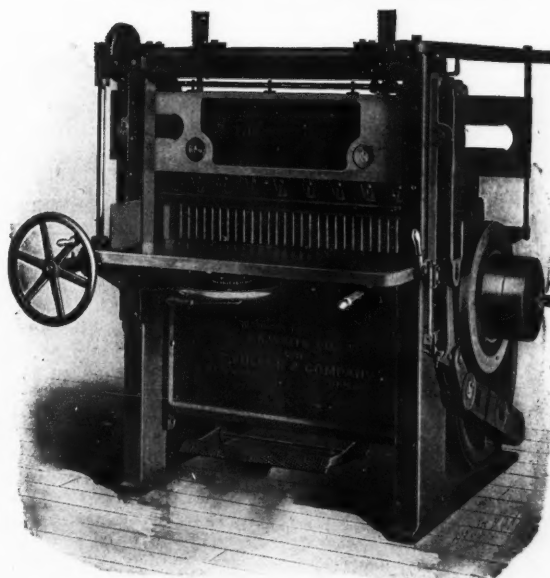
FACTORY
BROOKLYN, N. Y.

The WHITE

Rapid

Powerful

Accurate



Automatic Clamp

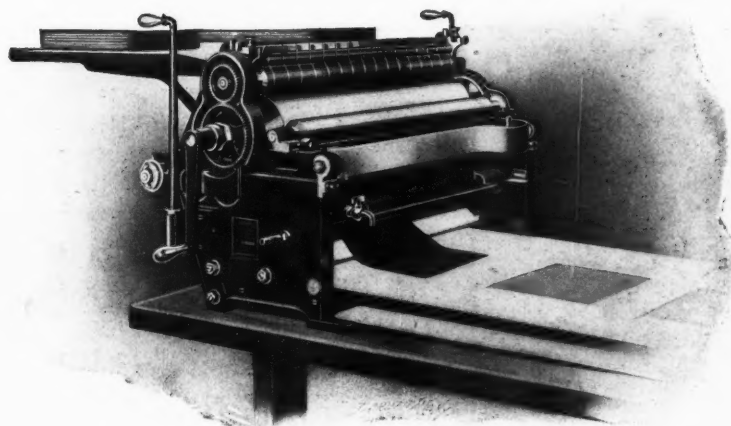
Hand Clamp

Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

CHICAGO E. C. FULLER COMPANY NEW YORK

The Smyth Gluing Machine



MADE BY SMYTH MFG. CO., HARTFORD, CONN.

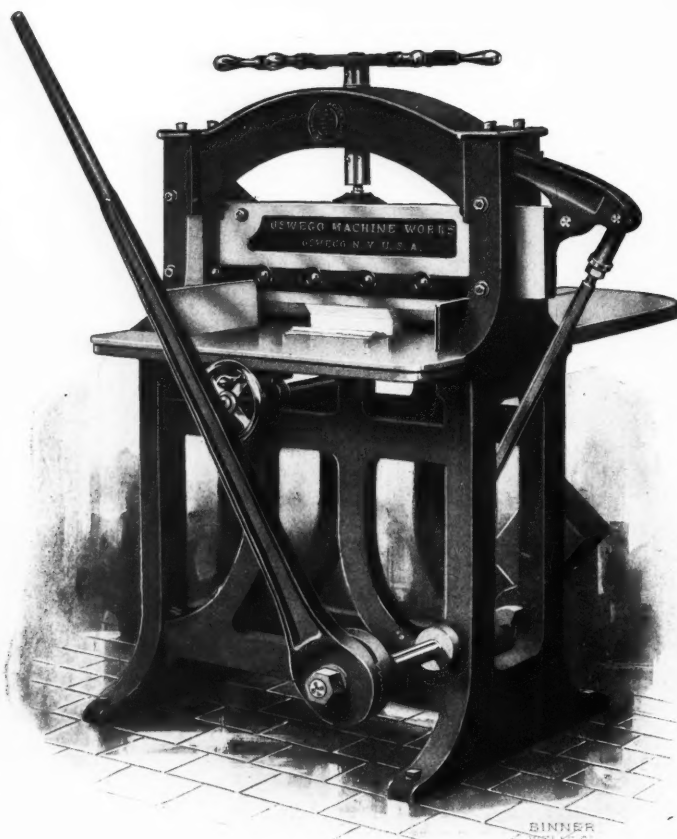
Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. *Simple, Rapid and Effective.*

SOLE SELLING AGENTS

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.



The Best Lever Cutter

IS THE

OSWEGO

Don't be fooled and take something else represented "just as good."

Sizes: 23, 26, 30 and 32 Inch.

Our handsome new Catalogue tells the superiorities of all the **Brown & Carver** Cutters, and will be furnished on request.

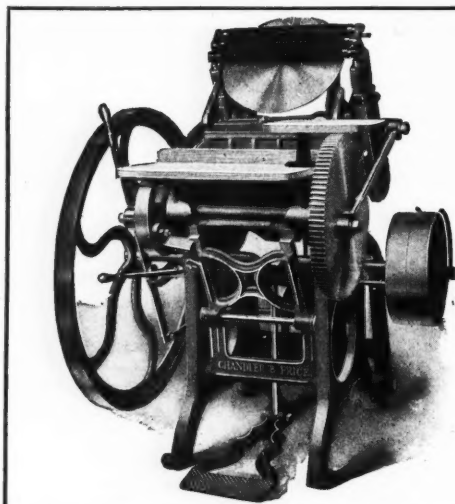
Sixty sizes and styles of the **Brown & Carver** and **Oswego** Cutting Machines are made — all generally in stock for instant shipment.

Oswego Machine Works

NIEL GRAY, Jr., Proprietor

OSWEGO - - - NEW YORK

The Chandler & Price Gordons



PERFECTION PERSONIFIED

- ¶ They are unequaled in Printing Press manufacture.
- ¶ They lead all other Job Presses.
- ¶ Simple and thorough as their construction has always been, it has baffled the efforts of all followers to reach the present high standard of usefulness these machines have attained.

MADE BY

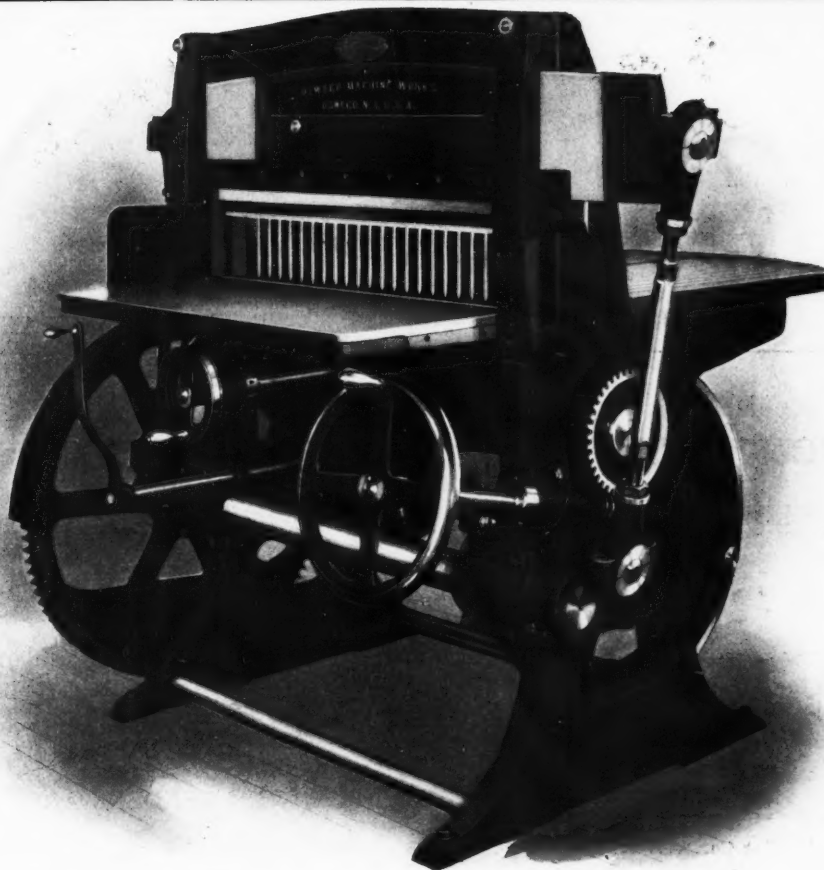
THE CHANDLER & PRICE CO.

CLEVELAND, OHIO

The Semi-Auto.

INSTANTANEOUS HAND-CLAMPER

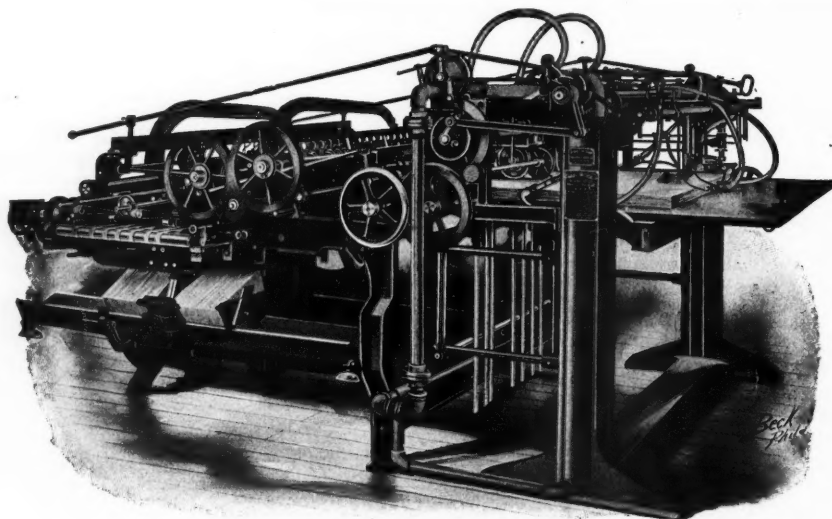
Enables about 30 per cent more work to be done with one-third less effort, and with the BROWN & CARVER accuracy. This is another distinct advance in the art of cutting, original with the BROWN & CARVER machines



*The Original BROWN & CARVER Hand-Clamp Cutter
Sizes: 34-in., 38-in., 44-in. and 50-in. For which the Semi-Auto. Treadle Attachment is supplied*

<p>Sixty sizes and styles of the BROWN & CARVER and OSWEGO CUTTING MACHINES are made</p>	<p>Bench Small Power Lever Hand-Clamp Automatic Clamp Automatic and Hand-Clamp combined with Foot Treadle</p>	<p>Each the best of its kind; each the best producible. All generally in stock for instant shipment.</p>
<p>We have the only factory producing Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.</p>	<p>WRITE FOR NEW CATALOGUES 5 and 6</p>	<p>In which you will find some cutter with special features exactly adapted to your needs.</p>

Oswego Machine Works **OSWEGO, N. Y.**
NIEL GRAY, JR., . . . Proprietor



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

Curtis Publishing Co.....	Philadelphia.....	18	Methodist Book Concern.....	New York City.....	1
Times Printing House.....	".....	2	J. J. Arakelyan.....	Boston, Mass.....	1
Mr. Geo. F. Lasher.....	".....	6	Western Methodist Book Concern, Cincinnati, Ohio.....	3	
Historical Publishing Co.....	".....	1	Peruna Drug Mfg. Co.....	Columbus, Ohio.....	1
American Lithographic Co.....	New York City.....	2	Egbert, Fidler & Chambers.....	Davenport, Iowa.....	1
Doubleday, Page & Co.....	".....	2	Inland Printer Co.....	Chicago, Ill.....	1
Williams Printing Co.....	".....	1	Kenfield Publishing Co.....	".....	1
Chas. Schweinler Press.....	".....	1			

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

Hamilton made it possible!

❏ Before the advent of Hamilton, printers paid high prices for a type-case of inferior, clumsy construction.

❏ To-day the "*New Departure*" perfect type-case costs the printer less than seventy-two cents.

❏ *Hamilton* made this possible.

Ask your dealer for goods with



the Hamilton Mark.

THE HAMILTON STAMP is a small thing, but it is backed up by a *quarter century's* experience, making it possible for us to produce the

HIGHEST QUALITY of PRINTING- OFFICE FURNITURE

ever placed on the market.

? Have you received our latest Catalogue of *New Ideas in Modern Printing-Office Furniture*? If not, send us your name and the book is yours.

OUR 72-PICA LINE GAUGE IS YOURS
FOR THE ASKING

❏ The "*New Departure*" Type-Case, now in general use in every part of the Globe, was designed, perfected, constructed and placed on the market by Hamilton.

❏ The line of *High-Grade Modern Printing-Office Furniture* on the market to-day originated at the *Hamilton Works*.

❏ Never in the history of the printing trade have printers' wood goods (quality considered) been sold at the low prices they are to-day.

❏ And *Hamilton* made it possible.

❏ We have improved our products from year to year, and to-day they stand *second to none in quality*.

❏ *We have not built up our extensive business by crying down our competitors' products and making false statements.*

❏ We owe our advancement to close attention to our *own* business.

❏ We anticipated the needs of the printer; we studied every detail of our business. The new ideas in *Modern Printing-Office Furniture* we worked out, improved and perfected in our own shop, and to-day, *we are proud to say*, we produce the *highest quality* of goods at the lowest prices (value considered) of any concern in our line.

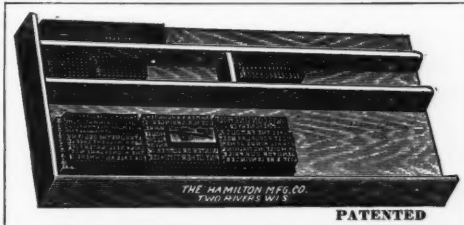
❏ *Our goods are for sale by all first-class dealers.*

❏ Why? Because our products are of superior quality, our methods businesslike and up-to-date, and our designs original.

DISTRIBUTING GALLEY This is an entirely new device, but it is so handy and so quickly appreciated by those who use it, that it is a matter of wonder it was not thought of before. We predict that it will be a familiar device in every printing-office within a short time.

It is made of pieces of hardwood firmly grooved together, and will stand a lot of wear and tear.

It is held in the left hand, when in use, by means of leather loops, through which the little finger and thumb are thrust.



PRICE, 60 CENTS EACH

Manufactured exclusively by

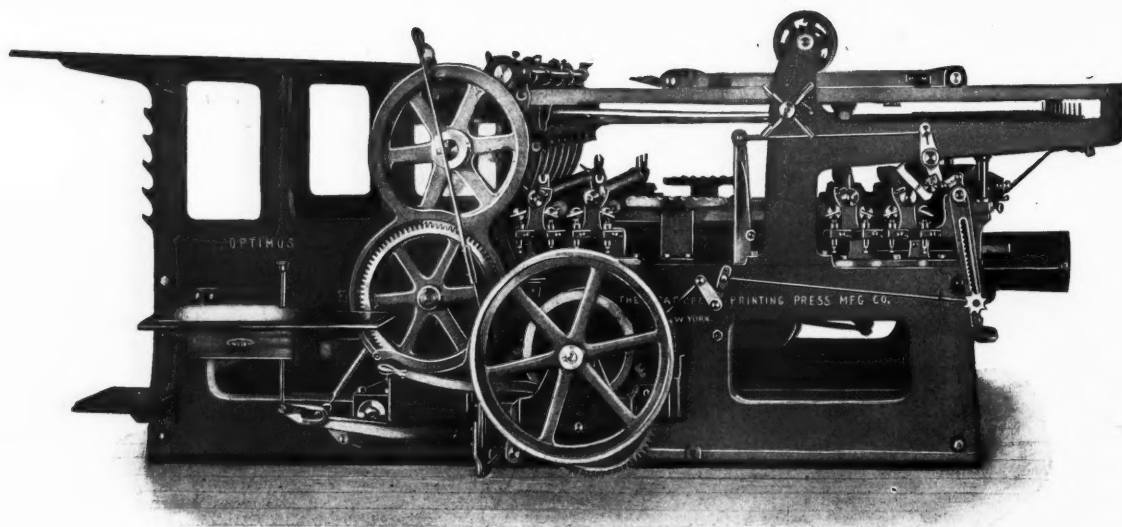
The Hamilton Manufacturing Company

...Originators and Producers of Improved Modern Printing-Office Furniture...

MAIN OFFICE AND FACTORIES:
TWO RIVERS, WIS.

Send for our Circular of new and original
faces in Wood Type. They are beauties

EASTERN OFFICE AND WAREHOUSE:
RAHWAY, N. J.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Millar & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus The Babcock Optimus

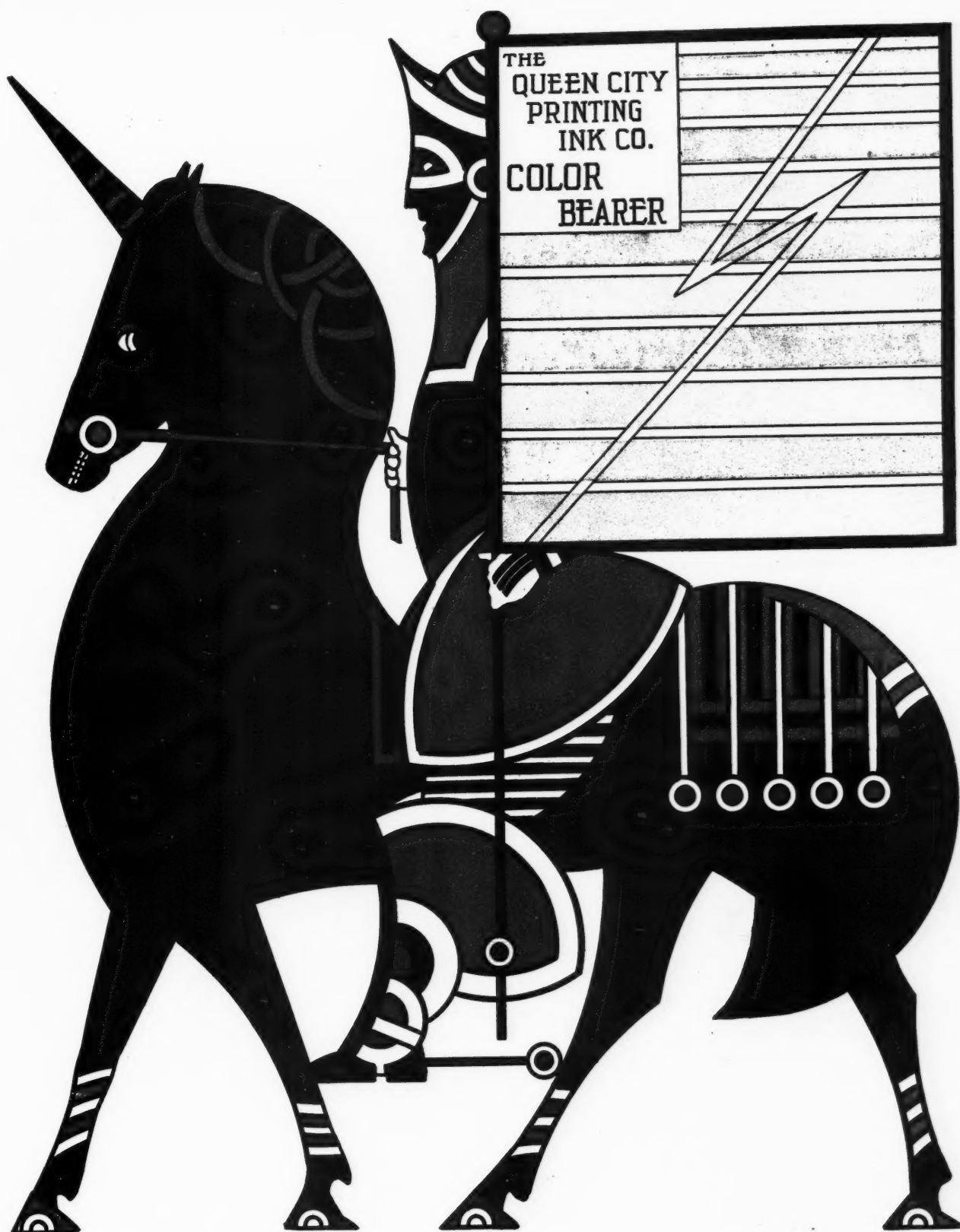
The simple bed and cylinder movement of the Optimus occupies little space. It gives room for the most massive girt under impression possessed by any press. This girt supports six tracks easily adjustable for wear.

In some machines the cylinder boxes slide up and down in the side-frames, rising and falling with the cylinder. These side-frames can offer little resistance to impression. In the Optimus this is very different. The cylinder boxes are made a part of its heavy side-frames, are rigid, therefore, and throw the resistance to impression upon the frames where it is most naturally and effectively sustained. The cylinder itself is heavy, thoroughly braced, unyielding, and finely balanced. The cylinder shaft is of steel, as large (and nearly twice as strong) as the cast iron shafts of some others, with long and heavy bearings close to cylinder. Both cylinder and shaft are the stiffest in use.

Below impression and above impression there is the greatest power of resistance, a rigidity that gives certainty of contact, and a press that does not gutter. We know of no work capable of fully testing it.

The Babcock Optimus

SET IN BARNHART BROS. & SPINDLER'S OLD ROMAN CONDENSED.



H. D. BOOK, 40.

BRONZE BLUE, 503.

EMERALD GREEN, 410.



DUAL-TONE SEPIA, 2132. RED, 636.

The Queen City Printing Ink Co.

Makers of High-Grade
PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA



At Home

257 BROADWAY, NEW YORK CITY

Cable Address, "PARSOBROS," New York

Abroad

LONDON
SYDNEY

WELLINGTON
CAPE TOWN

HAVANA
MEXICO CITY

WE wish to call your attention this month to the following grades of paper: —

330 M. F.

332 Laid Printing

430 S. C. Printing

518 Canary Writing and

520 Engine-sized Writing

These papers are made entirely of sulphite and soda wood pulp, thus guaranteeing a clean and uniform grade, by one of the largest manufacturers of printing papers in the world, with a daily capacity of more than 300 tons, for whom we are the sole Export Agents.

You can secure these papers in cases, rolls, or hydraulic-pressed bales. We do not sell less than two tons of a size and weight, nor any weight lighter than 24 x 38 - 40-lb. for M. F., and 45-lb. for the S. C. Paper.

Let us know your requirements and permit us to quote our prices.

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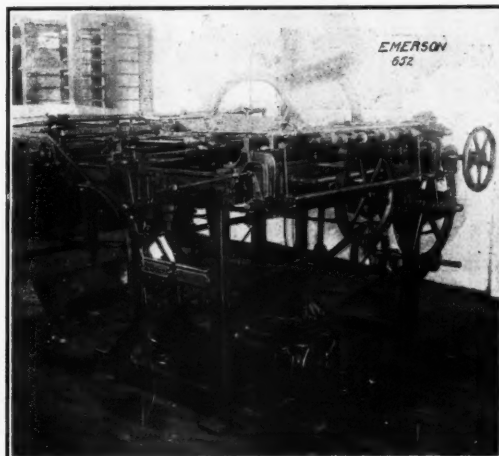
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☛ The engraving shows a 1 h.-p. motor taken from stock, belted direct to a Dexter Folder. Note that the automatic feed attachment has been utilized for driving the machine.

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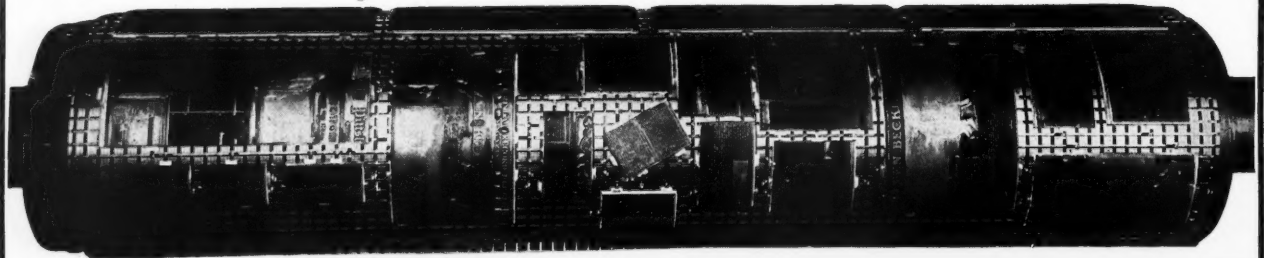


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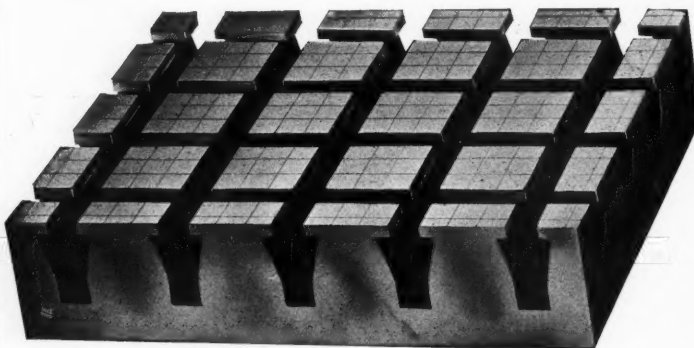
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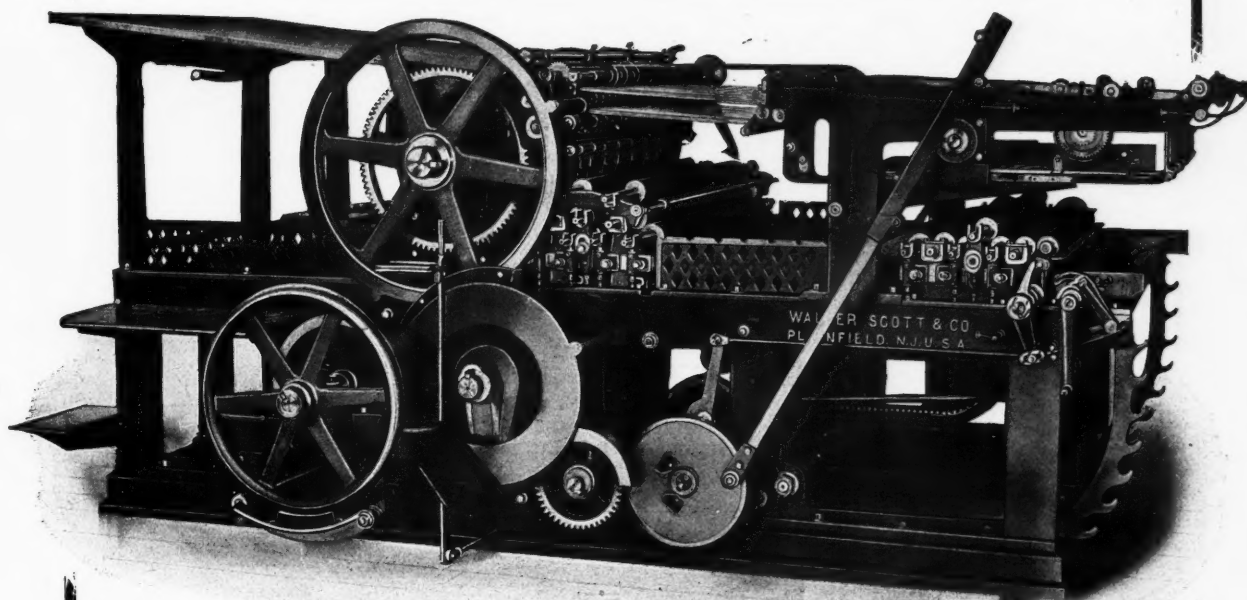
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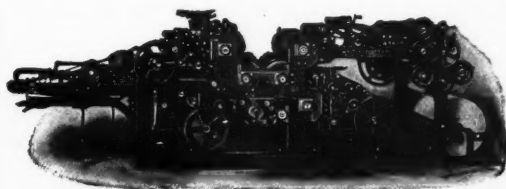
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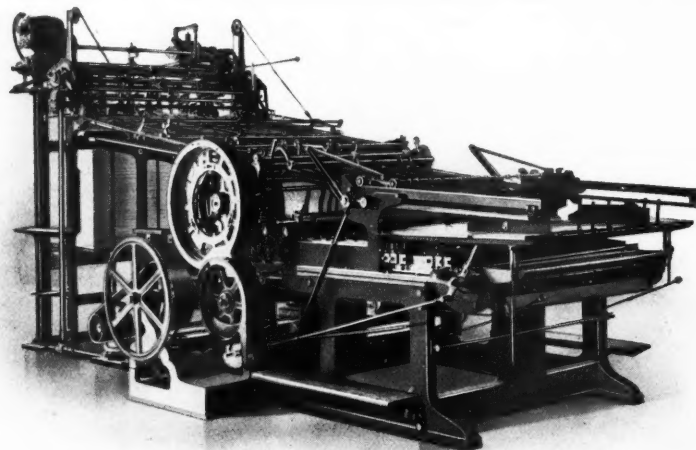
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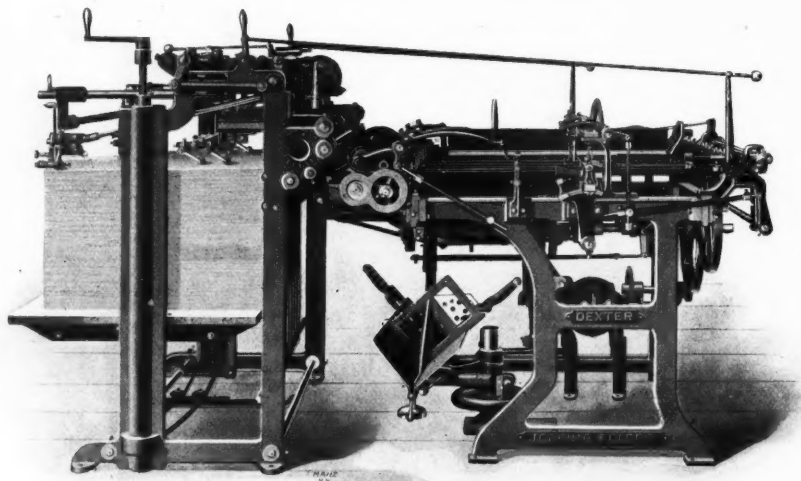
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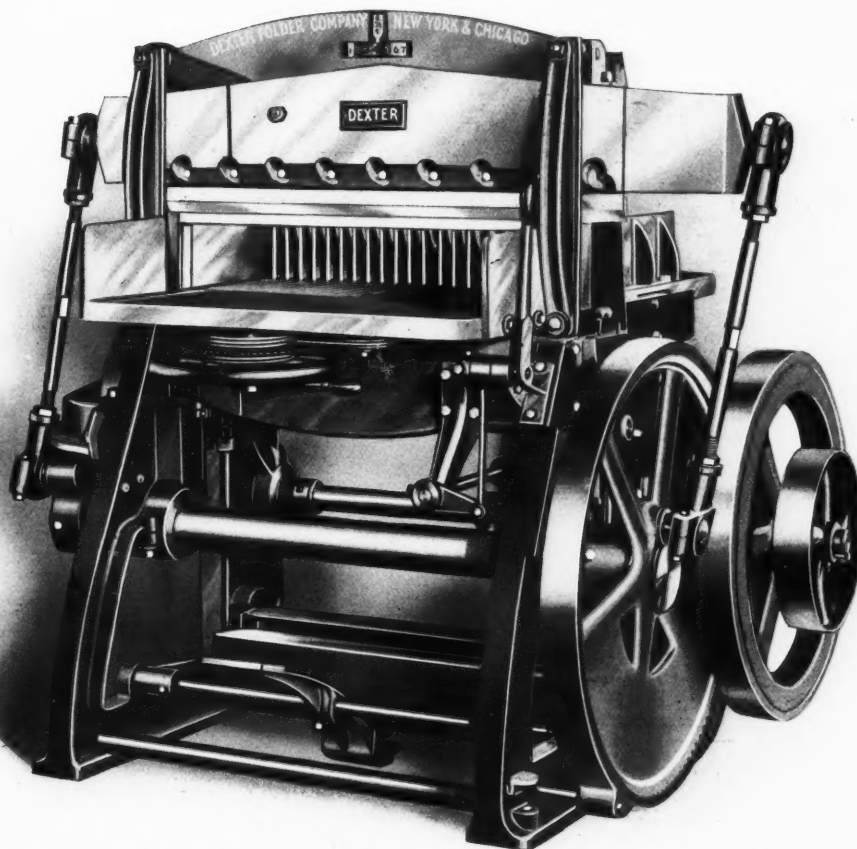
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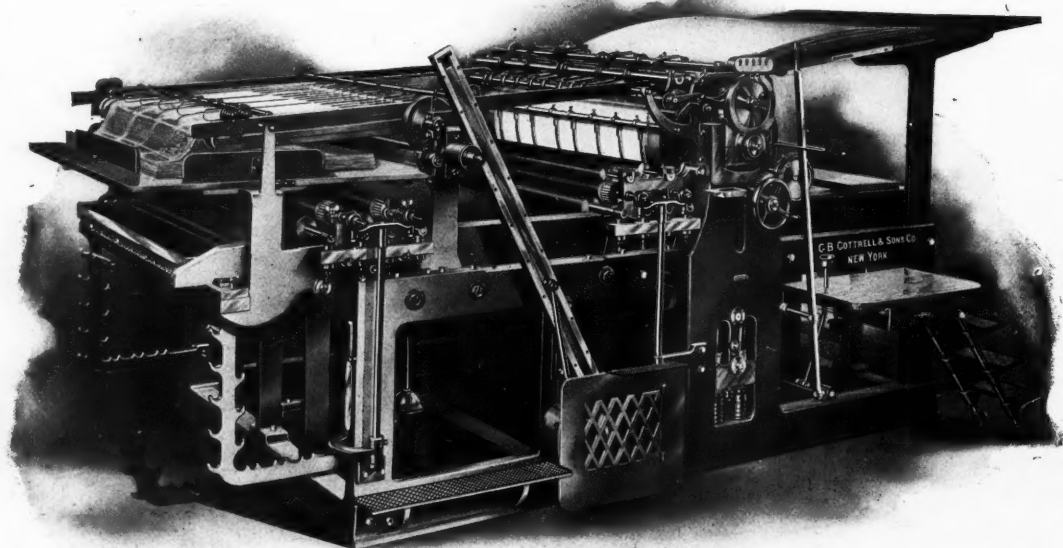
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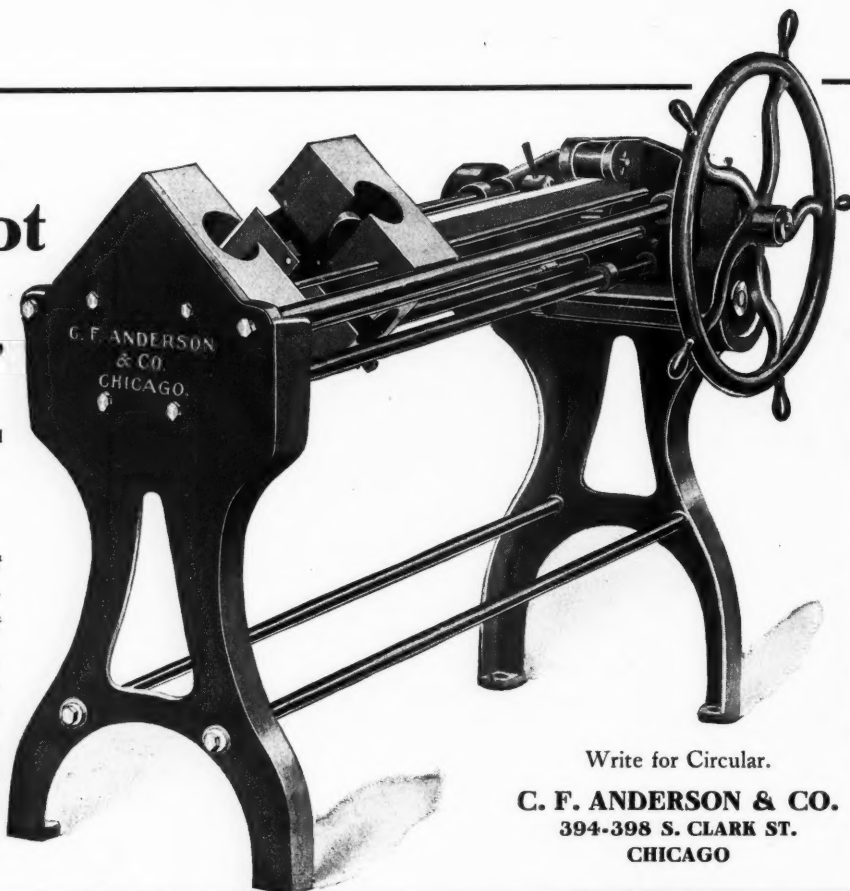
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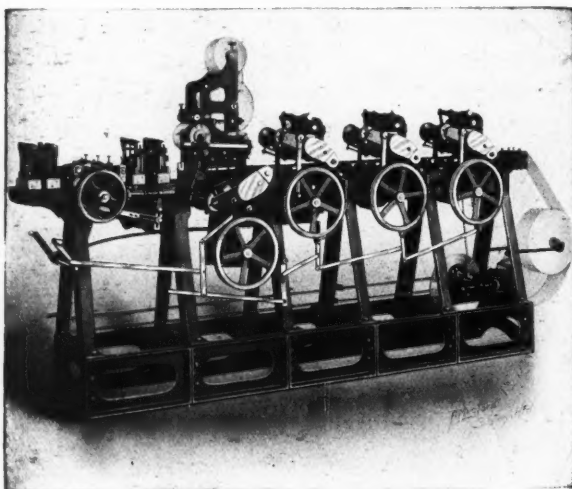


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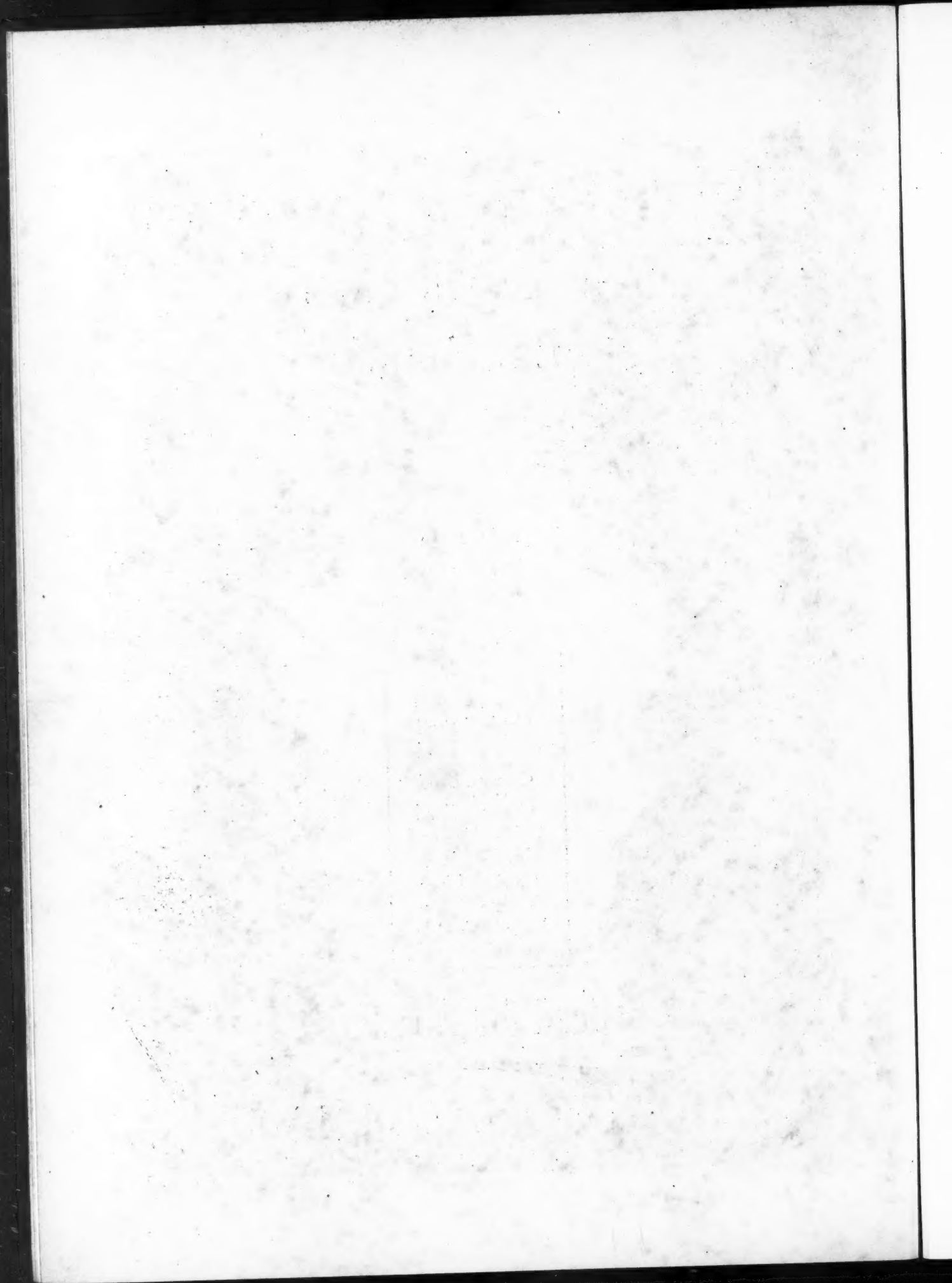
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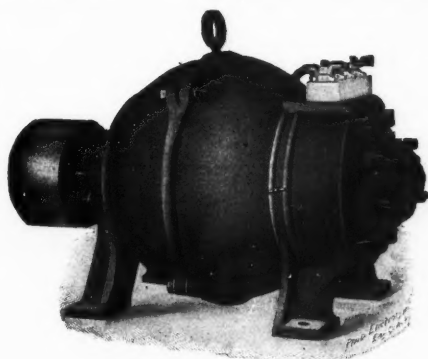
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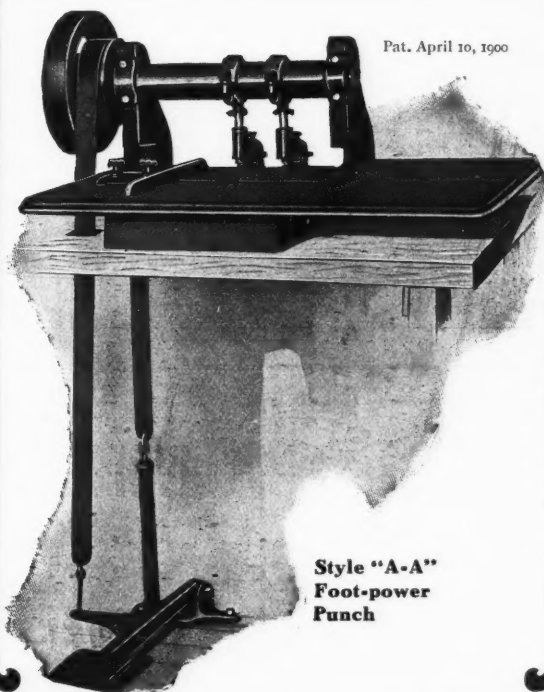
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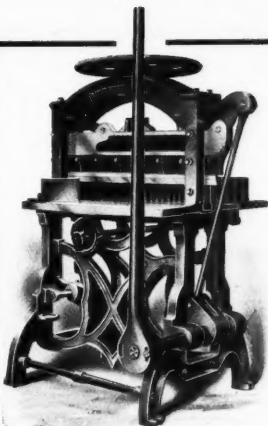
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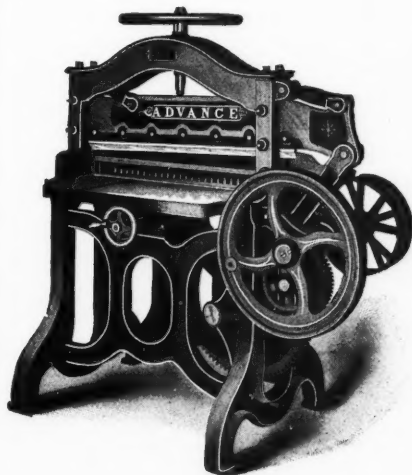
At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying
Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—
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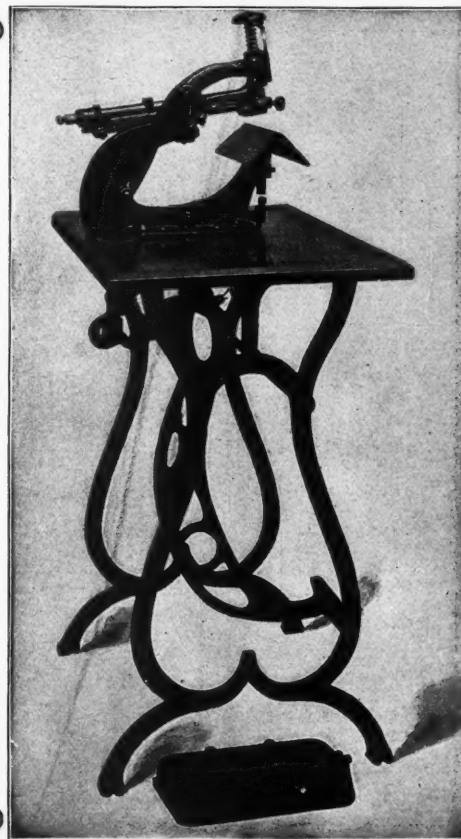
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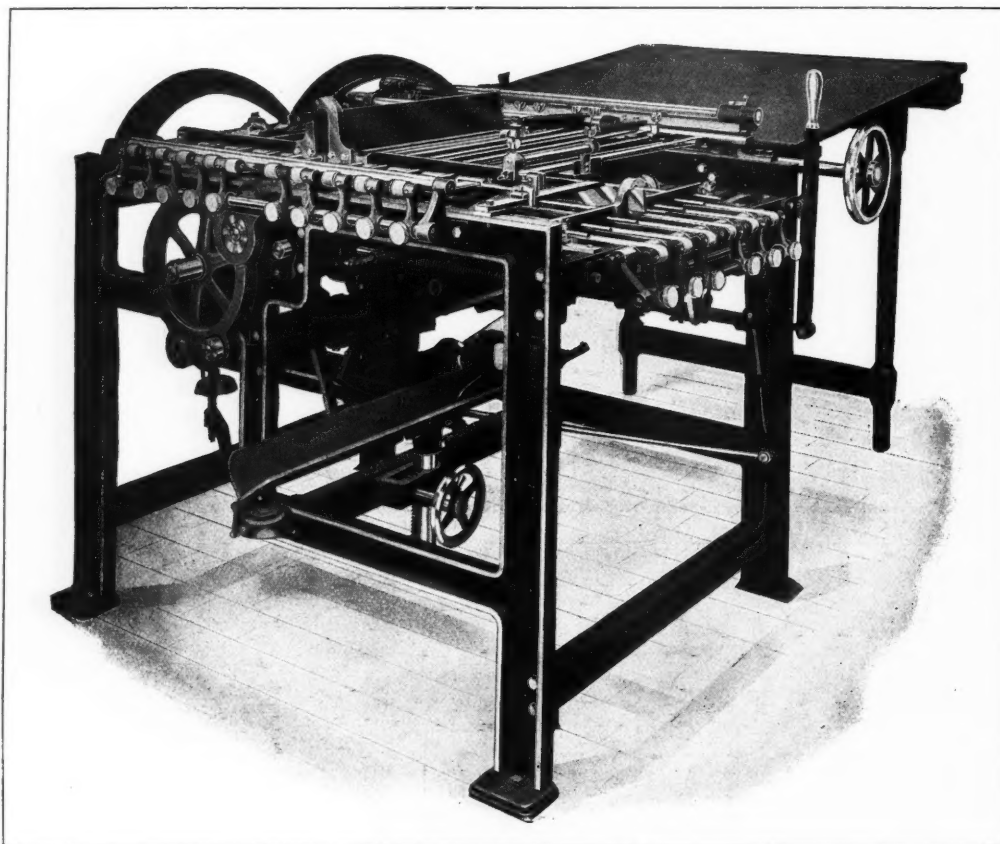
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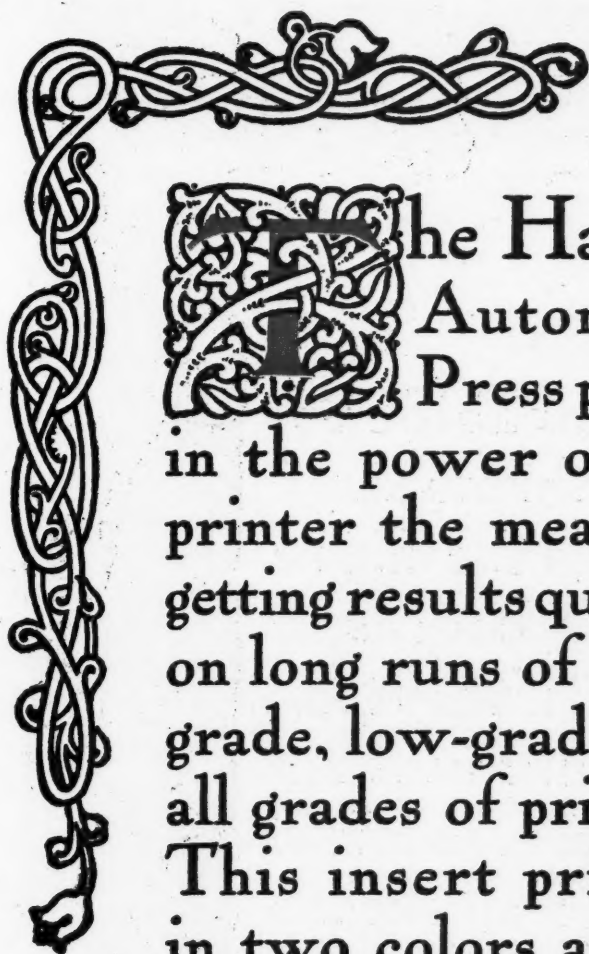
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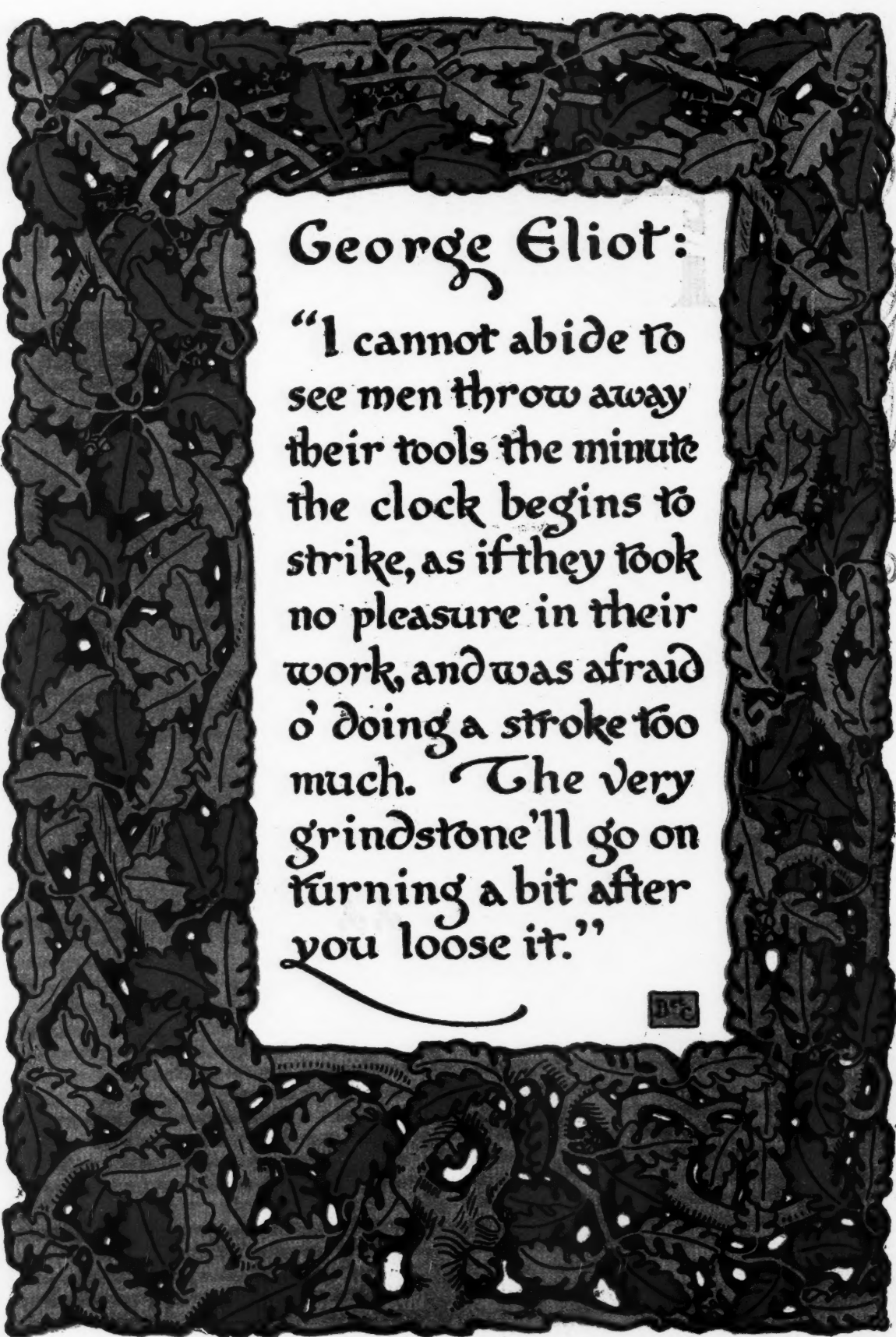
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVI. No. 5.

FEBRUARY, 1906

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.

PROFITABLE MANAGEMENT.

BY H. A. WATERHOUSE.



MORALE — good morale, zeal, cheerfulness, an obliging spirit, and consequent efficiency, are the most elusive of qualities in the printing-office and the most valuable. The genesis of a good morale throughout the works is in the personality of the proprietors of the office. On the other hand, many employers stand obstinately in their own light in this matter.

Good generalship is shown in the selection of competent captains and lieutenants to carry out details. Undue interference with the detailed work of these subordinates is destructive of good morale.

The selection of a good foreman is one of the first requisites of profitable management. When such a man is secured he should be sustained in his plans and not interfered with.

True, there are some proprietors who have more than a rudimentary knowledge of the needs of the mechanical part of their establishments; but in these days they are comparatively few, and, with rare exceptions, these few who do know are the only ones who are contented with results — leaving the details in the hands of the men paid by them to take care of the details.

"How many presses are running on that catalogue of the Flint Glass Company?" inquired a proprietor, whose nails had never been broken at the case or the stone, one morning in Cincinnati, recently, as he walked into his pressroom.

"One. Press number eighteen. Sixteen-page form," came the pressman's curt answer.

"One! Only one!" exclaimed the proprietor. "That will never do. Stop presses three and four-

teen. I will have two more forms down here as soon as they can be made up. That catalogue must be out this week."

"Yes, sir," said the pressman. But he did not stop presses numbers three and fourteen.

Then the irate boss went up the stairs to the floor above, three steps at a jump, and laid his commands upon the minion presiding there.

"But, Mr. Thorne," protested this functionary, "that catalogue runs heavily on sorts. We have only enough for two sixteen-page forms. I mean one to follow the other, in order to keep the presses running continuously. The job was promised on the eighteenth and it will be ready on the eighteenth."

"I know; I know! But I have just received word that the eighteenth will not answer. It must be out this week, and sorts or no sorts, I look to see three presses ready on that job before the day is out."

The fiat had gone forth. The foreman knew that the interests of the office required that not more than one press should be used on that particular job, and that with careful manipulation and possibly a few hours' overtime, the single press could readily turn out the job in the restricted time. But the foreman was not a good one. He preferred to break owners rather than disobey orders. The consequence was that presses numbers three and fourteen were finally stopped. Two more sixteen-page forms, with various make-shifts in place of the required sorts, were locked up after a fashion by a small army of compositors, with an expenditure of triple the time regularly required for those forms, and before night the proprietor had the proud satisfaction of seeing three presses running on the job, where only one press had run in the morning.

The mind of the reader versed in pressroom economics has already seen the result at the end of the three runs. No more forms of that catalogue being ready to follow, each press was stripped and set for other work. The interrupted runs lifted from presses three and fourteen were replaced at an expense of two hours for make-ready in each case. The forms for the Flint Glass catalogue, instead of following each other in orderly sequence, had disgusted three pressmen and disordered the runs on three presses, besides losing many valuable hours.

This illustration of the more haste the less speed is not a fancy sketch. It is a bald statement of an actual occurrence, which is often duplicated in that printing-office. The flattering consciousness that he has rushed things in this same manner in his printing-office during the day often smooths the pillow of that blind proprietor.

In many ways outside of the mechanical duties which are supposed to comprise the sum of the foreman's labor is demonstrated his fitness for his position. Not the least is the gathering and the holding of competent workmen. Given every other good quality, the inability to gather around him a force of capable mechanics, who will work together harmoniously and with enthusiasm under his direction, is fatal. In no way is the foreman's fitness shown more positively than in the management of his men.

In not more than thirty minutes after giving the compositor his first take, the competent foreman has roughly gauged the man's capabilities, in so far at least as to know whether or not he is worth the wage scale; and, what is equally important, after a few hours' contact with him the man in almost every instance has sized up his foreman. There is something in the even poise and confident manner of the foreman who knows his business which puts him *en rapport* with his men.

"I do not take a diagram of any piece of small jobwork, nor orders as to display type from any foreman," was the boastful remark of a head jobber in an office where the old foreman had been superseded and the various workpeople were hinting at the fate of his successor.

Within two days' time the head jobber was carrying out the foreman's instructions with a pleased alacrity which few men had been able to exact from him.

"That guy is all right," was the way in which later he explained the phenomenon to his compeers. "He knows his business. The first thing he said to me the other morning when he gave me my first job was this: 'Now, Mr. Thomas, I want to say to you that I have spent some little time in looking over late time-tickets and job specimens in the front office. I know your work and I know

that you do good work, that your taste and ability in manipulating type and brass rule are probably superior to mine. But you and I are here to make money for the house, and in order to do that it is necessary for us to please the customer with as little expenditure of time as possible. Now, I have made it my business to find out as nearly as I can what the customer thinks he wants. I have modified his idea a little in a way to improve it, I think, and here is a rough sketch of what is wanted. The real work is left to you and I am satisfied it is in good hands.'

"Then he handed me the copy for a first-and-third-page program with a sheet of deckle-edge white wove stock, folded to size, a head piece and a side ornament laid out on the first page, together with the notation: 'Set the entire job in Cheltenham series.'

"The hot air puffed me up so that I had set half the job before I realized that I was working on a diagram, like an apprentice. But the fact is I got that job up in half the time I would have given to it had the whole thing been left to me. I knew exactly what I had to do and was able to do it with much more satisfaction than any job I ever tackled before. My mind went straight to the display, to the balance and to the whiting out, instead of being dissipated in searching for suitable ornaments, in choosing a border, and muddling my mind with selections of various series of faces. I am proud of that job. It is a good one, and I consider it all my own. That boss is all right."

While many workmen naturally resent the line upon line and precept upon precept manner with which some overzealous foremen hammer in instructions as to how a job is to be set, none has ever come under the notice of the writer who was not glad of any information which tended in the direction of certainty in effect and rapidity of execution. Every man, however jealous he may be of his reputation as a tasteful and rapid compositor who needs no assistance, is glad to get clear copy, definite instructions in all the essentials, and any information which the foreman can give him as to the peculiarities of taste, if such there be, entertained by the customer. He wants to see results. More than any other body of workmen, typesetters rebel against being paid for pounding a log. Nothing tends more to the demoralization of a force of job-printers than the frequent resetting of their work, whether it be ordered by the foreman, the proprietor or the customer.

"Why did not the infernal chuckle-head tell me that in the beginning?" is the substance of his protest every time an altered style is marked on his proof. It is to forestall similar complaints and

discontent, quite as much as to conserve the economy in time, that induces the good foreman to dwell *ad nauseam*, sometimes, upon full instructions from the office force with every piece of copy.

The temptation to fraudulently balance results with estimates of the number of hours spent upon given pieces of work is fortunately not so prevalent a stumbling-block in the paths of foremen to-day as it was some years ago. But even to-day the evil is not guarded against by proprietors as it should be. A certain foreman was under discussion at a printer's round-table the other night, when this subject was broached by one of the men asking the question:

"How many hours, all told, were put in on the typesetting of that booklet for Simmons, last week, Frank?"

"One hundred and thirty-eight."

"And how many hours did Mr. Foureyes charge for it on the ticket that went down to the office?"

"Sixty-three."

Then the various members of the round-table began to sit up and take notice. They were all compositors, quick to see flaws in each other's work and argus-eyed for a foreman's weaknesses.

"In other words," said speaker number one, "seventy-five hours of the old man's time were thrown in the hell-box because Mr. Foureyes made a mistake in his estimate."

"Exactly that, and without the old man's knowledge. When the job came in for a figure, Foureyes estimated that the compositor's time would be about sixty-five hours. The actual time netted one hundred and thirty-eight hours; but rather than uncover his blunder he cuts the reported time to sixty-three and the boss congratulates him upon his close estimate."

"Are there no checks, no balancing of books which will show the fraud later?"

"Not a check; nary a balance. Pressroom and composing-room time and expenses are lumped under the head of printing-office expense. The boss knows that he has not made a dollar in his printing-office since it was opened. But as the stationery department and the wholesale paper branch fill the deficit, he goes blundering on, hoping that next year's balance will show a profit."

Failure to sum up quarterly, or at most, biennially, time paid for, time charged for and time lost in each department of a printing plant, is fatal. In the composing-room time spent in distribution and time spent in composition should be kept under separate heads, and at the year end, if the distribution time exceeds over twenty-five per cent of the composition time, it is up to the foreman to explain.

In fact, the foreman's lot is not altogether a

happy one, and it is often up to him to explain things which may seem crooked to a casual eye, but which are in reality straight as a plumb line. In these days of loose-leaf ledgers, die-cut index cards, and the thousand and one forms of manifold account sheets, where a single writing stamps itself through the agency of carbon paper upon half a dozen underlying forms, the time spent upon a job of this nature is often out of all keeping with what is seemly, and the lynx-eyed vigilance required for this work is incredible. It is not enough that the type-forms register accurately with each other. Unless the pressman's guides remain unaltered throughout a run embracing minor changes in the wording of the type forms; unless the feeder sends his sheets, whether they be tissue, bond or manila, home with every revolution of the cylinder; unless the stock is cut and squared accurately all around, the collated sheets will be more or less out of register, and no amount of explaining upon the foreman's part will satisfy the customer or the powers that be.

That proprietor who has in his employ a foreman who rarely has occasion to explain, a foreman under whose eye the routine of the work-rooms runs as smoothly as a well-oiled engine, who turns out the work—whether it be much or little—on time, correctly, and at small cost, is possessed of a good foreman, and if wise he will grapple him to his shop with hooks of gold.



IRISH HARVEST DANCE.

Drawn by O. Cesare, Chicago Tribune.

Written for THE INLAND PRINTER.

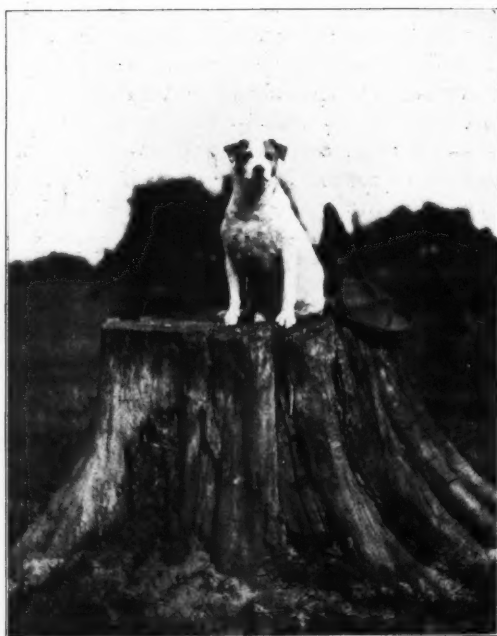
SETTING AND KEYING ADVERTISEMENTS.

BY FRANK R. ATWOOD.



OFFICES devoted exclusively to the setting of advertisements are a development of the printing business which has made remarkable strides within the past few years. Nearly all of the larger advertising agencies now have their own printing departments in which this work is done. Here the advertisements are put into type, and, usually, press proofs taken of the completed ad. for submission to the advertiser or client. These proofs are taken on the very finest grade of enameled proving-paper—costing about \$15 per ream—such as is used by photoengravers, and which makes even an illy constructed ad. “look good.”

Outside of the big agencies, in most of the larger cities, there are a number of shops devoted



“STUMPED.”

Photo by J. Manning, London, Ontario.

exclusively to this line of work which handle the trade of the smaller agencies. The term “printing department” is somewhat of a misnomer as applied to these offices, as little actual printing is done outside of the proving of the ads. and the work required by the firm operating the plant.

The method of handling advertisements in these offices is entirely different from that employed in either newspaper or job offices. After the copy is prepared by the ad.-writer, it

goes to the copy censor, who decides on such illustrations as are to be used, orders sketches of these from the art department, makes out a “lay-out” or dummy of the advertisement for the guidance of the compositor and sends this with the copy to the composing-room. Occasionally the particular faces of type to be used are designated on the lay-out, but as a usual thing this is left to the discretion of the compositor, and he is guided to a large extent by the nature of the medium in which the ad. is to appear—whether magazine, trade paper or newspaper. If the illustrations to be used are half-tones, enough of these are ordered to supply an “original” for each of the publications in which the ad. is to appear.

After the type portion of the advertisement has been set, a stone or hand-press proof is taken of the same, and the illustration is either “stamped in” in its proper place or else a separate proof is taken of it, trimmed with scissors close to the outline of the cut and then pasted on to the proof in its proper place. It is then read by the proofreader, revised and O. K’d, not only by that functionary but by the ad.-writer and copy censor as well. After it has passed through this routine, and has been finally approved all around, it is “up to the press,” to use a technical expression.

Press proofs are then taken and submitted to the client. If the ad. meets with his approval, or if any changes are desired, these are made, and it is then ready for the electrotype foundry. If the advertisement is to appear only in publications having pages uniform in size, but one setting is required. If it is to appear in a half-dozen different mediums, with as many different sizes of pages and width of column, it must be set separately for each of these. It is seldom that an ad. can be reduced by photoengraving—so that one setting will do for several different publications, as it is only in rare instances that the proportion of width to length would be correct—for, as is well known, by this process the reduction or enlargement is proportionate both ways.

The electrotyper, in making the plates, is relied upon to give the ads. the proper “key”—which is shown on the written order accompanying the type form, if the ad. is to appear in a number of different mediums. There are many different methods of “keying” an ad.—some of them decidedly unique—but the most common one is to use a different street number or different department—such as “Dept. A,” “Dept. B,” etc.—in the address in each publication used. Sufficient loose types are sent to the electrotyper with the form to make these changes in the plates. Very frequently, however, the plate is mortised so as to allow of the insertion of the key number

or letter — which is done in the office to which it is sent.

The object in keying an ad., of course, is to trace results. If John Smith is running an ad. in a dozen different publications and he receives an order or an inquiry addressed to "John Smith, Dept. A, Chicago, Ill.," or "John Smith, Room 12, 67 Wabash Ave., Chicago, Ill.," he refers to his "key list" and knows exactly what mediums brought it forth. All advertisements may not bring the desired results, but John Smith knows

ally used, though as a usual thing outline cuts or zinc etchings, and occasionally wood engravings, are preferable.

The illustrations used by the up-to-date advertiser are always the very best the engraver is able to produce. No expense is spared in this respect. A comparison of the illustrations used in the advertising columns with those in the "news" or reading matter pages of most of the leading publications of the country will amply verify this latter assertion.



PIGS IN CLOVER.

Photo by John H. Tarbell, Asheville, North Carolina.

to a certainty when he gets an order or an inquiry, just what publication brought it forth.

As stated above, if the illustration is a half-tone, an "original" is ordered for each separate publication used. After the electrotype plate of the type-form is made, it is cut out and the half-tone illustration "patched in" in its proper place. All of this extra work is done because it is impossible to make an electrotype from a half-tone which will print as well as the "original." Half-tones are used mostly in the higher-grade publications which are printed on a fair or good grade of book paper. For those using a cheap grade of paper, very coarse-screen half-tones are occasion-

"Pattern" ads. also furnish a large amount of work for these ad.-setting offices. These are prepared in the same manner as those described above, excepting that no electrotype plates are made from the forms. They are gotten up with the object of maintaining a uniform "style" in the setting. Proofs of these are mailed to the publications with strict injunctions to "follow copy."

Present-day methods in advertising have worked wonderful changes in the mechanical end from those in vogue a decade ago. To-day "space" is utilized to the last agate line and terse and convincing argument has taken the place of odd and flashy type display.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXVIII.—PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS.



THESE words are not grouped here because of lack of material for separate treatment, but because we are now considering syntax only, and that needs comparatively little space. At least one book is devoted entirely to adverbs, prepositions, and conjunctions, and it is good enough, and useful enough, to justify the assertion that every proofreader would do well in buying it. It is entitled "Connectives of English Speech," written by J. C. Fernald, and published by the Funk & Wagnalls Company, New York.

The preposition is so named because its commonest place in the sentence is just before a noun or a nominal phrase, and the commonest rule for its syntax is, "Prepositions govern the objective case." It is often put elsewhere, but the sense is always the same as when it is in its normal position. A good example of this may be found in the form of a rule said to have been given in sober earnest to a class, but now occasionally quoted humorously, "Never use a preposition to end a sentence with." Of course the intention was, "Never end a sentence with a preposition." But the intention itself is ridiculous, because it is often better to put a preposition at the end. For instance, no good objection can be made to "a pen not fit to write with," "the man I bought the book from," "a doctrine everywhere spoken against," though the sense normally is "with a pen," "from the man," and "against a doctrine."

Wherever the preposition may stand, its office is to show a certain relation of the subject to an object, and the latter is in the objective case because it is the object of the preposition, whether placed before or after it. From the necessary presence of a subject in order to have any relationship, the preposition has often been said to connect the subject and the object, but it is not a connective word in any true grammatical sense, and the connecting function, as an item in grammar, should be given to the conjunction only, that part of speech taking its name from this, its only classifying office. However, whether truly connective or not, the preposition serves but the one purpose of showing the kind of relationship, as is seen by the difference between "in" and "on," "below" and "above," etc., and calling them connective or not so calling them does not affect their use in any way.

Naturally, the ideal position of a preposition is as near as possible both to subject and object,

for that gives the utmost clearness of expression. Fortunately, however, this need not often trouble the proofreader, since most good writers place their prepositions properly through knowledge, and others without so much systematic knowledge so place them instinctively.

Most of the errors made in the use of prepositions consist in the use of the wrong word or of a word in wrong application. Both Fowler and Brown give a number of notes under the head of syntax that apply to this kind of errors, but they are not syntactical errors. A word may be used that is perfect in its syntactical aspect, but wrong in sense. Fowler gives the rule quoted above and sixteen notes under it, and Brown gives a different rule and only five notes, but has also a number of observations. Brown's rule is, "Prepositions show the relations of words, and of the things or thoughts expressed by them." As to the placing of the words, Brown quotes a number of sentences which he calls erroneous, but very few of which are actually wrong. One, for instance, is the following: "Let us endeavor to establish to ourselves an interest in him who holds the reins of the whole creation in his hands." This sentence could be altered without hurting it, but any possible improvement would be so slight as not to be worth making.

Conjunctions are the only words that are peculiarly connective. Fowler says that conjunctions connect sentences and prepositions connect words. This is nonsense, notwithstanding its assertion by various grammarians. Strange as it may seem, it is fact that more nonsensical assertions have been made by grammarians than by any other writers. Cobbett, like all the rest, seems to have thought he nearly monopolized grammatical wisdom, while he really gave evidence of much weakness in his writing; but some things he said are excellent, and this is one of them: "To find out the meaning of single words, the dictionary is the place. The business of grammar is to show the connection between words and the manner of using words properly." Of course all words put together in a sentence have some connection, but only the conjunction is in a classifying sense connective.

It is hardly worth while to dwell on the syntax of conjunctions in such a writing as this, because they have very little of it anyway, and that of a kind that involves very little liability to error. The words can hardly be misplaced, as they commonly have but the one possibility of placing that is simply inseparable from their connective function. They connect single words, phrases, and sentences, and in connecting sentences one may stand at the beginning of a sentence, or even of a paragraph. There is prac-

tically no need of indicating propriety in the use of a conjunction at the beginning of a sentence, because propriety is instinctive. In other words, a sentence is very seldom begun with a conjunction so that any one can prove actual impropriety. Occasionally a writer begins a sentence with a conjunction when some other construction would be more elegant, but life is too short to spend it entirely in straining after elegance.

As with all words, one conjunction will sometimes be used when another should be. Most fre-

quently and thought he had got rid of it; but at the last moment the press reader inserted it again; and the word was printed as *nor*, to the exasperation of the author, who did not mince his words when he found out what had happened."

Before a proofreader ventures such changing of an author's language, he should at least know that he is correcting an error, not making one; and even if he thinks he does know best, in such circumstances he will do best by letting the author have his way.



A CHRISTMAS HAMPER.

— *New Zealand Graphic*.

quent of these errors is confusion of "or" and "nor." Every one knows in a general way that "or" should be used with "either" and "nor" with "neither," but sometimes, the construction being a little involved, it is not the simplest thing possible to decide which word it demands. An anecdote by Horace Hart, printer to Oxford University, shows how a proofreader may err in this way. He says:

"The necessity of giving strict attention to this rule was once exemplified in my experience, when the printing of a fine quarto was passing through my hands in 1882. The author desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity or cumber it with the difficulty of an historical novel' ('Lorna Doone'). The printer's reader inserted a letter *n* before the *or*; the author deleted the *n*,

There is hardly any syntax of interjections. They take their name from the fact that they are thrown in, without any connection, and consequently without construction. Cobbett says: "The interjections are not words, because they have no definite meaning. They are mere sounds, and they have been mentioned by me merely because other grammarians have considered them as being a part of speech. But this one notice of them will be quite sufficient."

Cobbett said nothing more than this, except to define the word "interjection," and to name three or four of them. He was not absolutely right in what he said as to their being words, but otherwise what he said is right enough. Interjections need never cause enough trouble to demand any more attention here.

(Concluded.)

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. VI.—WALL-PAPER.*



THE manufacture of wall-paper is a most interesting subject to the letterpress printer. It is one of the great subdivisions of the trade with details of production that offer practical and profitable suggestions to the job compositor and the pressman. Observation of the process by which the wall-paper print rollers are made takes one back to the days of "rule-twisting" in the composing-room. This establishes some sort of a relationship between the composing of wall-paper designs and typography. The fact that the foundation of the ornamental work of a wall-paper print roller is composed of twisted brass rules is unknown to most printers. The intricate creations of the skilful rule-twisters in the typeroom



Geo. W. Childs

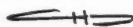


Fig. 1.

during the eighties and the early nineties were little less difficult to construct than the designs produced by the block-cutter in the modern wall-

paper factory, and the methods are very much the same. In a design like Fig. 1, composed entirely of brass rules in 1889, by Fred B. Crewe, a compositor in the New York *World* composing-room, it was customary to first trace the outlines of the picture with a darning needle on the surface of a thin layer of beeswax. The rules were then cut into proper lengths, twisted with pliers, filed and stuck into the markings in the wax. Then the form was made permanent with a filling of plaster of paris, locked up like type, planed down and put to press.

The process of making wall-paper print rollers begins by reproducing the original design with

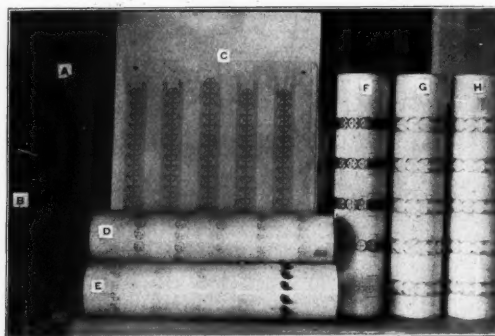


Fig. 2.

pen and ink, drawn geometrically correct to correspond with the pitchline of the gears of the printing-machines, of which there are four standard sizes—twelve, fifteen, eighteen and twenty-one inch repeats.*

Maple wood rollers are then turned to correspond with both sketch and gears, a separate roller being required for each color represented in the design. The sketch is then wrapped around the roller and is transferred thereon by rubbing the reverse side of the drawing. The color which this roller is to print is painted out as a guide to the cutter. The person doing this work is called a "putter-on." The roller thus prepared is handed over to the block-cutter, who makes an incised outline of the design. These grooves are cut with pinkers and gauges to a depth of three-sixteenths of an inch. Brass rule, six-sixteenths of an inch in height, and of various thicknesses, is twisted into the required shapes and these pieces are then hammered into the incisions to one-half the depth of the brass, which thus leaves three-sixteenths of an inch above the surface of the roller, thus forming a type. Some of these rollers contain as many as thirty-five thousand to forty

* The photographs, Figs. 2, 3 and 4, and the technical description relating thereto, have been supplied by William Brown, master block-cutter for the Watson-Foster Company, Limited, Montreal, Canada, for exclusive publication in THE INLAND PRINTER.

* These dimensions and the term "repeats" refer to the circumference of the roller, which establishes the size of a complete design. The design is repeated and connected with the preceding impression at each revolution of the roller.

thousand pieces of brass—an average estimate being about four thousand pieces—each twisted, filed and hammered separately. When a solid printing surface is required, such as the foundation of a leaf or a scroll, the space between the rules is filled in with a felt made especially for this purpose. The rollers are then taken to the lathe to be faced true and even, ready for the printing-machine.

The progress of this process is illustrated in the accompanying pictures. In Fig. 2, A is an original design in five colors. B is a section to

The same sketch is used for transferring the various colors of the design in perfect register to other rollers. Fig. 4 shows a "cutter" twisting and inserting the brass rules into the grooves in the roller. The wreath and crown in the same picture is a one-color design for an upper border. The two figures are turned head to head for the purpose of printing two-on. A blending tint is applied in the center, between the two designs, and when the paper is cut in the middle the tone of the tint graduates perfectly from an apparent solid on the outer edge of each border to a deli-



FIG. 3.

terminate the stripe at the bottom, thus forming a base of the arch. C is a pen drawing of the stripe done in transfer ink; D, E, F, G and H show blocks in various stages of completion. Fig. 3 shows William Brown, master block-cutter for the Watson-Foster Company, Limited, Montreal, Canada, "putting on" a design by rubbing the reverse side of the transparent paper containing the drawing which is wrapped around the roller.



FIG. 4.

cate tone in the middle of the sheet. The wreath and crown design has been made solid by "felling."

Before entering the machine the raw stock is grounded with the required shade by passing under rapidly moving brushes which evenly dis-

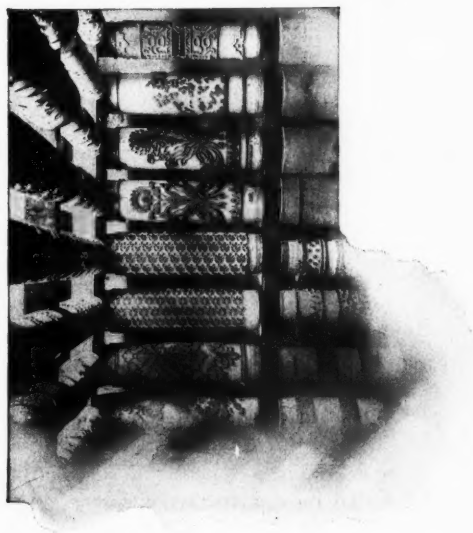


FIG. 5.—WALL-PAPER PATTERNS.

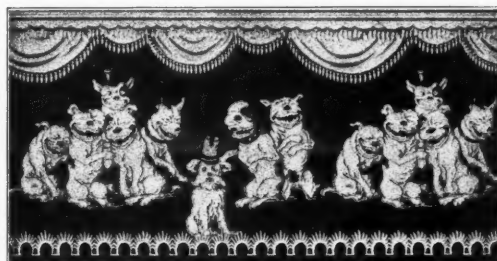


FIG. 6.

tribute the color. It is then carried automatically in folds over heated coils and returns to the printing-machine with just sufficient moisture to properly receive the top or pattern colors. The preparation of the machine for printing is attended with a great deal of expenditure of time and labor. First the set of blocks or pattern rollers is assembled and adjusted in position with accuracy; each carries its particular share of the pattern outlined in brass relief; each is served with its individual sieve cloth

running through a connecting color box. The printed stock is again automatically caught and carried in festoons through a temperature of 90° for a distance of 275 feet. There it is reeled in a dry condition.

Fig. 7 shows a twelve-color wall-paper machine, which prints that number of colors simultaneously.

Some interest may attach to the fact that each of these machines prints an average of twenty-

combination valued at not less than \$75,000 and forms one of the greatest single assets of that company. It represents in concrete form an immense amount of mechanical skill, endless research and artistic ability. The designs are selected from the offerings of the best artists in the United States, England and France.

The more elaborate designs are often done in bronze and flock. Bronze is applied with gold size similar to the methods employed in a printing-

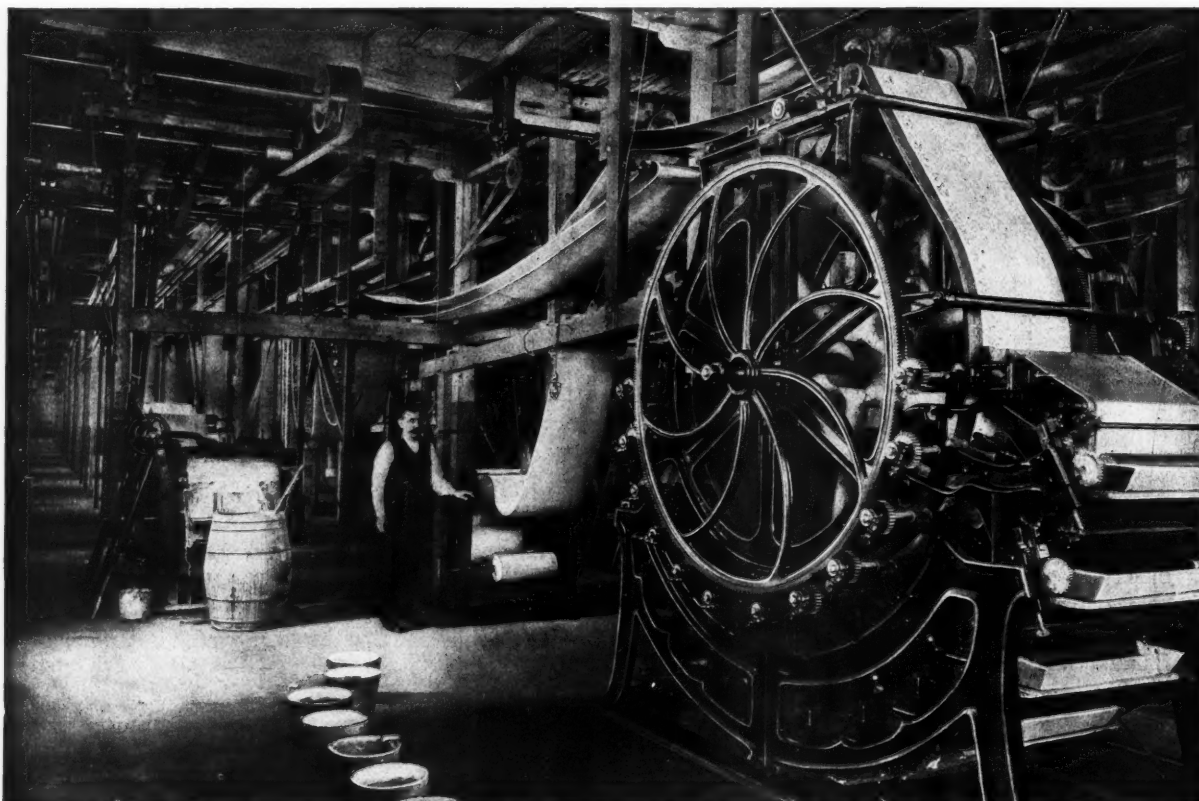


FIG. 7.— WALL-PAPER PRINTING MACHINE.

five miles of paper per day. The reeling keeps pace with the printing. A tension is here brought to bear which partly calenders the stock as it is wound into large webs, which are transported to the rolling room by an endless chain. Then the paper is rapidly rolled in double-roll pieces, the length being automatically stamped in the margin as it passes through the printing machine, with an accuracy beyond question. It is now made up in fifty-roll packages and taken to the warehouse to await shipment.

A section of a modern wall-paper block room is shown in Fig. 5. This room is in a separate fireproof building, maintained at an even temperature the year round. One of these rooms in a large wall-paper factory contains patterns in

office, while flock is affixed with a special varnish, and for dry colors an ordinary glue size is used.

Flock is now extensively used in the commercial printing-office for elaborate cover-designs.

Some striking effects can be produced with designs worked up in flock. Flock is procurable in a wide range of colors and is particularly effective in panels, borders, decorative designs and illustrations containing solids. When flock is properly applied it gives the woolly effect of felt and it supplies a unique method of creating a diversion in novelty printing. Unless properly affixed, it has a tendency to rub off in handling. Since it is applied by dusting over, many experimenters are in the habit of printing the design in bronze size. Size of any kind is inadequate.

To assure permanency, the form should be printed with varnish and an admixture of japan dryer. The appearance and permanence of flock is further enhanced by giving the form a second impression from a plain tint-block, run without rollers. This will crush and affix the stuff.

Like many other branches of the industrial arts, wall-paper designing is influenced to a great extent by the fads of the period. We have had the yellow kid and the Happy Hooligan frieze, and a recent novelty creation of the Imperial Wall Paper Company, Glens Falls, New York, is the Buster Brown border, shown in Fig. 6. This design was created especially for the above house by the noted cartoonist, R. F. Outcault.

(To be continued.)

Written for THE INLAND PRINTER.

TO AN OLD CASE OF TYPE.

BY EDWARD SINGER.

Once bright and shining—laid here in your "bed"
By some old "print"—old "Lightning Terry" say—
Old "Lightning Terry" with his uncombed head
Crammed full of Burns, and his eccentric way
Of getting drunk each pay-day. Fair and gay
You looked, old type, when first you made your way
In sale bill or in ad., each curly q
And shaded line brought forth great praise for you
E'en as we praise the latest "face" to-day.

I know not just how old you are, old type—
Perhaps you formed a headline screaming "WAR!"
When Sumter fell, and grim rebellion, ripe,
Started the black-mouthed guns to boom and roar;
Perhaps some unknown Greeley thundered o'er
One of your hyphens found upon the floor
Dropped by a careless "devil," who, bereft
Of carefulness, shoved in the case and left
The hyphen lie there battered to the core.

And now you're "junk!" There are no short &'s left,
Your "y's" and "g's" have broken tails, the shade
On every letter's mashed; however deft
No printer with you could uphold his trade.
Your day is done, your part in life is played,
And to the melting-pot you'll go; then made
All bright and shining once more you will be
E'en as the crippled child who lived with me
Has been transformed up in the heavenly glade.

LEADER OF THEM ALL.

I unmistakably consider THE INLAND PRINTER to be "it" everywhere among the journals relating to the printing trade. At the present date I am the proud owner of eight bound volumes of this indispensable journal, conspicuously shelved in the bookcase in my library, and hope to accumulate many more during the time I am connected with "the art of all arts." Therefore my name will be registered in the subscription books as long as the "leader of them all" is published.—Alois H. G. Naegle, East Rutherford, New Jersey.

HAVE CAUSE TO BLUSH.

"I wish they'd invent a new expression occasionally," said Top as he perused the account of a recent wedding. "It's always 'the blushing' bride."

"Well," said Mrs. Top, "when you consider what sort of husbands most girls have to marry, you can't wonder at them blushing."—*London Tit-Bits.*

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

XI.—BLANK-BOOK FORWARDING.



BLANK-BOOK boards should be made up of three sheets of varying thickness suitable to the size of the book. The style of binding should be taken into consideration also. A full canvas binding requires a thicker board than an ends-and-bands, or extra.

Two No. 25 and one No. 30 (medium or double cap), or one No. 20, one No. 30 and one No. 35 will be enough for a four hundred to six hundred page demy, medium or double-cap book. The two different combinations add up within four points of the same thickness. For greater thickness, two 25s, a 20, 25 and 35; or one 15, 20 and 35 can be made to serve the purpose.

Heavy double medium, double demy or super-royal books will need a four-sheet board. Three 20s and one 25, or one each of Nos. 15, 20, 25 and 30. Either of these two combinations add up 532 points. These larger and thicker boards should have a Davy tar on either side, while in the smaller boards a Davy inside board will suffice.

If possible to do so, all boards should be made up some days ahead and left in press; then stood up to dry out before using. Paste should always be used, and the center board or boards pasted on both sides. If this method is adhered to, warping will be eliminated, provided the covering is dry before the book is pasted up.

A good method to follow for marking off squares on boards is to take a joint rod of the size to be used when covering, and place it with flat side next the book and the thin edge well up to and even with the fold of the end-sheet joint. The board is next moved up to the thick side of the joint-rod and held in this place while a pencil line is drawn along the board, thus marking the position on the strapping where to place the board when gluing it on.

The book is turned over with the board kept in position and the width of the front and end squares marked off. If the book is to have an extended tab index, the front squares have to be wide enough to cover this, otherwise a No. 2 cap rod will be wide enough to mark off from. End squares can be marked off from a No. 1 quarto rod. After these squares are marked, a pencil line should also be drawn all around the book next the edges before the board is removed. The forwarder will thereby be enabled to shift his book into the correct position while boarding up from the inside.

For cheap bindings or stock books, when a quantity of books of the same size are bound up,

the boards are usually cut to one size. After the boards are pressed in position the books are measured for the loose or spring backs. A strip of paper drawn around the book back so as to have an extension on each side horizontal with the covers is a correct width for the loose back. This back should be cut with the fiber running lengthwise, from a suitable thickness (No. 20 or 25) Davy cardboard. This board strip is dipped into hot water and quickly withdrawn. If the forwarder has a molding machine that will form up

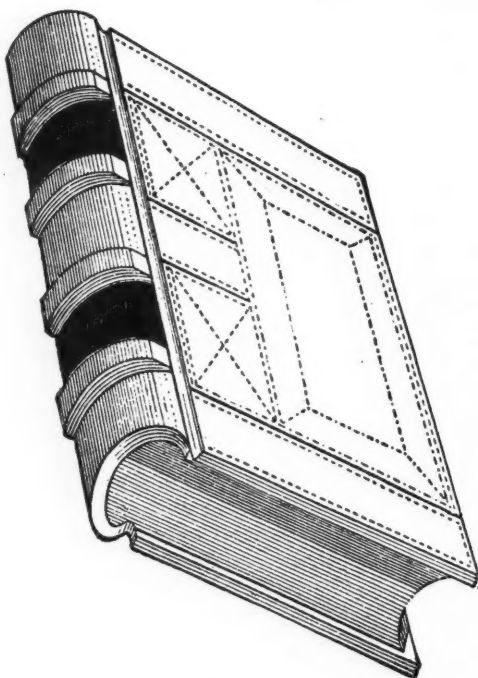


FIG. 1.

the back, well and good; if not, he has to heat it until the water is evaporated. Then only will it be fit to rub into shape in the molding iron. It is next attached to the book by means of three strips of bond paper long enough to go across the back and onto the covers. These paper straps should be placed far enough from either end to be out of the way for the turn-in.

For good bindings, backs should be lined inside and out with ledger paper. Duck should be substituted for the paper lining on books over medium size and of more than six hundred pages.

Up to this point all styles of binding are carried on in the same manner. With the hubs begins the deviation. Three-quarters and full sheep have four hubs placed equidistant, except that the tail panel is longer by the width of a hub. Ends-and-bands have four hubs, but with both head and tail panels shorter than the three in the center. Extras have three hubs built up terrace like. The thickness of the hubs depends

on the size of the book and also on covering material. Many forwarders use scrap leather for hubs, but a more uniform size can be maintained by using a No. 60 or 65 strawboard. A lot of hub stock can be cut up at one time for all sizes and styles of binding. Using 26 by 38 boards, the strips must be cut across the twenty-six-inch width; that will leave them flexible, as the fiber runs lengthwise in the sheet. Strips for three-quarters and ends-and-bands can be cut in widths from five-eighths to one inch, thus providing stock for books ranging in size from cap to double medium. Medium and double cap take a hub about three-quarters of an inch in width. For full canvas, three layers of these strips will be high enough, as duck does not stretch and work in as well as leather. Four and five layers, according to the book, is usual for leather covering.

When ready to "hub" a full-canvas, sheep or three-quarters, divide off the back into five equal parts, puncturing each part with the dividers. Place the book in a hand press or job backer with the head slightly raised. Glue off enough strips, of the proper hub stock, to complete the hubs for the book in the press. Take the first strip and lay it across the back from left to right *above the puncture*. Let the band extend a little on each side, break it off and build one on top of another until the proper height is obtained. Repeat for each of the other three hubs and then attach them more firmly to the back by giving each a few vigorous taps with a flat stick.

The hubs must be built up perpendicular and not slanting, which is too often the case. Another common fault is that they are not laid on square to the backs. Indeed, most hubs on blank-books and bands on printed books are not put on straight. When the book is finished this trouble is still more noticeable. Ends-and-bands are divided off into five equal panels, the same as the three-quarter back, but in banding up, the two head hubs are set *above* the puncture and the two lower ones are set *below*. This leaves the end

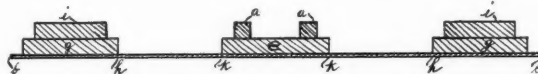


FIG. 2.

panels the width of one hub narrower, but gives to the center the full width as it was measured off (see illustration of ends-and-bands, Fig. 1).

The extra binding (Fig. 2) has three hubs (*g e g*) of at least three thicknesses of No. 60 strawboard. The superstructures (*i a a i*) should be somewhat higher—one layer more will do. To find the actual size of each hub on any size book proceed as follows: Point off the back into five panels (*h k k h*) as for the other bindings;

then take one strip of the size to be used in bands *a a* as a basis for the other measurements. Lay it across the back flush with the end *b* and draw a pencil line along its inside edge. The width of hubs *g g* will then be equal to the distance between this line and *h*. The middle hub *e* will extend the full length of panel *k k*. The smaller hubs *i i* will be narrower than *g* by two widths of *a*. The bands *a a* will be set in from the ends of hub *e* their own width. It will be observed that by following these directions, all these steps are uniform in appearance. The width of the bands *a a* will vary from three-eighths on a cap size to three-quarters of an inch on a double medium.

When the hubs are dry, the overlapping ends are cut off so as to be horizontal to the covers. A thin, sharp knife is best for this purpose. They should be cut off with a small pitch toward the back, so that they barely escape rubbing the desk when the book is closed. A flat rasp is of advantage when dressing down, but it should always be run inward, otherwise it might tear off the hubs. A flat stick covered with sandpaper should be utilized for the last smoothing-off process. The extra hubs are put on the bare, loose back only when the book is to be covered with full cowhide. When it has fleshier under the cowhide, the hubs are put on after the fleshier has been drawn over.

(To be continued.)

Written for THE INLAND PRINTER.

PAY-DAY AT BOGGSVILLE.

BY EDWARD SINGER.

Saturday an' pay-day? Four o'clock an' after!
All a feller's silent soul full o' silent laughter!
Ev'ry blame thing in the world seems spread thick with honey
As the old man makes the rounds handin' out the money.
Lola countin' hers in plain view o' him, but Sam'l
Kind o' bashful countin' his out behind the Campbell;
Ev'ry fiber o' his heart, as a boy's will, yearnin'
Fer the raise he didn't git thet he's surely earnin'.

Saturday an' pay-day! Four o'clock an' later!
'Nother hour yit to wait an' gee, it's hard to wait 'er!
Type a-lookin' common like as yer wadin' through it—
Even *silver bronzin'* job ain't got no glitter to it!
Tired out a-wishin' fer Time's failin' fleetness,
Tired out—yit labor has a kind o' *sweetness*
As you brace yer shoulders, take yer hand an' sock it
'Mongst the big round dollars burnin' through yer pocket.

Saturday an' pay-day! Glory be to Sam'l,
Glory be to Lola, an' the country Campbell! —
Fer down on the corner Hite's beer sign a-swingin'
Seems to lure a feller with the sweetest singin',
Speshully in springtime when you open winders
To blow out the cases, an' the warm breeze hinders
Any over-workin' on yer part, till, gittin'
Lost in dreams completely, find it's time fer quittin'.

A PART OF THE EQUIPMENT.

I would sooner run a printing-office without presses than without your journal. Be sure and send me the last issue, as I do not care to be without a single number, having been a subscriber to THE INLAND for the past seven years.—*F. J. Papenhagen, Defiance, Ohio.*

Written for THE INLAND PRINTER.

LEGITIMATE TRADE SCHOOLS.

BY H. S. HOLDUP.



ANY system of instruction of apprentices or novices which is based on doubtful ethics, instead of being helpful to the trade or trades interested must inevitably prove quite the reverse. A case in point is shown in a circular letter from an alleged trade school, the text of which is subjoined:

"We are in receipt of your inquiry of and in reply beg to enclose herewith a little booklet outlining the course of instruction given.

"This course will require about six months to complete and our terms for the complete composing-room course, as designated, are \$50, \$25 of which is to be paid cash by the student when his application is made and accepted; \$12.50 in thirty days and \$12.50 in sixty days. (Notes to be given for the deferred payments.)

"After the student has served his first three months, we then pay him a percentage of from ten per cent to twenty per cent on the gross amount of all the printing on which he has worked, i. e., a student who in first taking up the branch of soliciting work would receive ten per cent on the gross amount of work he brings into the school, and then, if he should come into the composing-room and set the type for this work, he would receive an additional ten per cent. Say a student should go out soliciting in the morning and secure but one order for ten thousand envelopes at \$1.50 per thousand, he would be paid ten per cent on this amount for soliciting, which would be \$1.50, then say he would come into the composing-room in the afternoon and only set the type for this one job, he would be paid an additional ten per cent, which would make a total of \$3 for the day's business.

"In this manner, after serving his first three months, a student can easily earn a fair rate of wages (we estimate an average of \$9 per week) during the remainder of the course, and when the course is completed it would only be a question for him to decide as to which of the many positions constantly open for good hand compositors, job and ad. men (which we have listed with us from time to time) he would care to accept.

"There is to-day a demand for men of this character far in excess of the supply, and after January 1, 1906, the situation will be much more serious and good men capable of filling these positions will be able to command a rate of wages in excess of that paid the average printer to-day.

"Now is the time to begin this course and we hope to have the pleasure of enrolling you in the class now being made up."

It is admittedly difficult to get boys to learn the printing trade. There is a good trade school in Boston, one in Indianapolis, and the Inland Printer Technical School, all of which are doing good work; but, without prejudice, the plan which will receive both the cordial coöperation of the employers and of the workmen in the trade will

increased pay? Denied, the enterprising youth, after the immediate dollar, lies himself into the employ of another printer, where he may have less opportunity to improve, but another dollar or so for cigarettes. A few experiences of this kind turns the milk sour. The journeyman has his time ticket to make good and has little time, even with the best inclination, to pump information into the head of young impertinence.

The time will come when the typographical



WATCHING THE TROUT.

Photo by R. R. Sallows, Goderich, Ontario, Canada.

be the only one which can have permanent success. What the employer ought to do for the apprentice, and how the journeyman should help the apprentice makes very pretty reading. The wicked employer and the suffering apprentice, the cruel journeyman and the apprentice victim have a "Sandford and Merton" flavor that is intended to make the culprits emulate Ahab and go softly.

But the practical printer in trying to make a living out of a trade which is severely competitive can hardly be expected to go about exuding the milk of human kindness. What employing printer has not experienced the ingratitude of youths on whose instruction he has spent care and time, advancing them thereby beyond the normal degree of competence, receiving in return demands for

union, the pressmen's union and the bookbinders' organization will coöperate with the employers, and, working in the common interest of the trade, will have in each city and town a school of instruction for apprentices, with post-graduate courses for journeymen. Protected by such a plan, half-baked tyros will not be foisted on the trade in order to beat down wages or to rob the employer until such time as the deficiencies of the embryo grafter are discovered.

AN INLAND PRINTER STUDENT.

What little I may know about things typographic has been acquired mainly by hard study of the trade journals. I began reading *THE INLAND PRINTER* in 1896, and have not missed a single issue since, and your journal has helped me wonderfully.—*Lennis Brannon, Talladega, Alabama.*

Written for THE INLAND PRINTER.

ESTIMATING.

BY S. FITZER.

“**W**HERE can I get a good book on estimating?” is one of the most frequent questions asked by printers who have left the case or press and secured desk-room in the front office, or who have ventured their savings in a line of business to enable them to “be their own bosses.” There are a number of books on the subject giving arbitrary lists for various kinds of work, and many printers using them approximate the figures given as close as they dare and not lose the customer’s trade. But there is little satisfaction and much financial danger in this kind of guesswork, and there are so many puzzling and seemingly unprecedented conditions and circumstances arising in the estimator’s experience that the expert is usually a man who has earned his knowledge at heavy expense to somebody else, though he may have had a few bumps to his own bank account before he decided to place another printer between himself and the astute public.

I had a page of tabular matter submitted to me the other day with the request that I give an idea of the time it would take to set it. I thought it would take about two and a half hours. Another printer said that three hours would be nearer the mark. It was submitted to the president of a large printing concern who ridiculed the idea of either two and a half or three hours being sufficient time, and as he is a man who handles many thousand dollars’ worth of printing monthly and passes on the time tickets, his judgment was certainly ripe. His estimate was eight hours. A foreman of a composing-room employing over one hundred hands considered it would take seven hours. An apprentice just emerging from the chrysalis stage at the trade was captured while suffering from lethargy, and placed at work on the table under observation of almost scientific accuracy. Having no rights that the union was bound to respect he had to submit, and the table was composed and proved in four hours and a half. This is no fancy incident made up to get the editor of a trade paper to publish glittering generalities. It is a hard, indurated, frozen fact.

Now, let us get our little book on estimating. What head does this kind of thing come under? Here are a number of practical printers who have set tables of all kinds, and who have for years had experience with the work of others, and yet on one small page of tabular matter they are far apart.

I note that THE INLAND PRINTER is making an effort to get employing printers to coöperate in

an exchange of opinion. The scheme is a good one and should succeed in time. I hope it will. But there will be a lot of plunging in the dark at first and there will be wild-eyed ideas on the part of some that they are being asked to educate competitors. But the education of competitors is just what the trade needs. Losing rates are made more through ignorance than design.

A well-known printer remarked the other day in my hearing that there was so much talk in the trade papers about the foolishness of employing printers in the prices they made and in the way they run their shops that the writers of the screeds must think the whole tribe of employing printers were——fools. I deprecate any such intent on my own part, though I admit that many who want to reform the present chaotic condition mistake invective for argument. I cite this incident only to make an opening for an appeal for printers to coöperate in reducing the work of estimating to a system broad and elastic enough at first and narrowing down through experience and in the collection of data and statistics to a reasonable foundation. The printers’ boards of trade have done and are doing good work, but as a rule they are treating the symptoms and not the disease. Mr. Isaac Blanchard was on the right track when



CLOSE TO NATURE.

he took the lecture field. That is, the means he adopted of getting the printers together and having something definite to say was the right one. If the employing printers will write their experiences to THE INLAND PRINTER, and will also meet and exchange views on some one or two definite themes in this connection, we will begin to make headway.

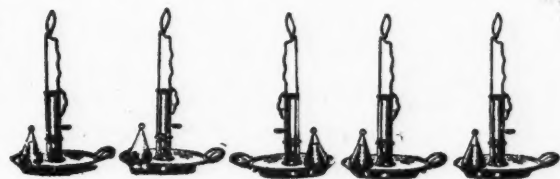




Photo by C. Reid, Scotland.

THE TUG OF WAR—U. T. A. AND I. T. U.

Engraved by The Inland-Walton Co., Chicago.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADSON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.

RAITHY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.

WM. DAWSON & SONS, Cannon House, Breems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

COWAN & Co., Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

INDICATIONS are that the next British Parliament will contain a number of printers, many of them journeymen printers.

THE New York Charity Society credits trade unions with being the most effective aid in the fight against tuberculosis, the ravages of which have been reduced twenty per cent in ten years.

AN English printing material house advertises that a customer has really and truly complained of the "unnecessarily good quality" of the commodity supplied. Can it be that a theatrical press agent has taken to writing advertisements for purveyors to the printerman?

THE people of Cambridge, Ohio, are appreciative of the printerman. No less than three elective positions — State Senator, city treasurer and president of the city council — are occupied by devotees of the enlightening art. As no one has whispered graft, they are probably good printers and turning out clean work.

AMONG the small things that count and help in the job-printing business is the manner in which printed matter is sent out. An untidy package is a bad indication of a neat job and produces an unfavorable first impression. First impressions are generally conceded to be of unusual value, and it is worth while to gain this advantage by having work delivered in attractive parcels. And it will aid if the most conspicuous feature of the neat package is a becomingly printed address label.

THERE is a movement on foot to organize the printing-ink trade of London, England, for the purpose of improving conditions. One promoter of the association declares that the paramount issue must be the elimination of bribery and corruption. In order to purge the trade of the evil it is proposed to impose a penalty of \$500 on any firm found guilty of aiding and abetting this particular species of graft. The weak point in this program is that each firm will be expected to watch the others — "test the reliability of the others" is the euphonious way it is put. To many minds this would be more repugnant than following the trade custom of greasing an itching palm. Laws and associations may clarify the atmosphere considerably, but an accession of good honest manhood on the part of either giver or receiver would soon make corruption of this kind unfashionable. The nearest approach to a defense of the

practice is "Others do it; why not I?" which is an apologetic admission of wrongdoing. But it is a strange twist in the make-up of humanity that many a man will in the company of others do that which he would not do by himself. Thus it is that employees who accept secret commissions can be trusted not to pilfer the smallest thing from an office. They are on the wrong road, but only go so far as they have "respectable" company.

IT is a question if Solomon in all his mental glory could conduct a Government Printing-office satisfactorily. The State Printing Works at St. Petersburg seems to have been a storm center of the Russian revolt, and the official concern at Calcutta has contributed to current history owing to the discharge of Compositor Nil-madub Ghosal for being a member of an unlawful assembly. There was a strike, which seems to have been a personally conducted affair, for Nil-madub himself is charged with threatening to assault men who would not go out. This shows that strenuousness as strike promoters is not confined to the officers of our trade unions.

THE man who takes a "chance" at advertising, as he would "take a shot at the ponies," or bet on an election, is not at all likely to win. He not only lacks faith, but fails to comprehend the primary and essential fact that nowadays advertising is an important element of business activity, and subject to all the rules of that game. Even more care should be devoted to expenditures for advertising than would be given to the outlay of a like sum for machinery or real estate. Except in rare instances, something can always be saved from the wreck in the latter cases when mistakes are made, but there is no return from wrongly worded or misplaced advertising, and, in addition to the flat loss, the error may prove harmful. Having a worthy commodity with proper "copy," a suitable medium and the quality of tenacity, there is always money in advertising.

DO technically educated youths rise to higher positions than similarly placed youths who have not had such training?" has often been asked. Mr. John Goodman, of Leeds (England) University, as the result of some investigation, says he found "that though the boy who spent no time on technical education actually earned more money up to the age of twenty-five, yet after that age the technically instructed man shot ahead of his less-informed competitor." Some of this is due to the character of the individual, as the boy who seeks knowledge is usually superior to the one

who scorns to do so; yet much is due to the school. There, under the guidance of educationists, a boy's mind is trained in a manner impossible in a shop or an office—in short, he acquires culture, which is always an asset. He has learned how to think in an orderly way, and as the years roll on, his mental powers develop, and he knows how to use them to advantage, while those of the untrained man are of little use to him, he never having been taught how to think. If a boy wishes to make a laughing-stock of the so-called Osler theory, or defy the corporation age limit, let him acquire as much information as he can about his chosen life-work from as diverse sources as possible.

THE APPRENTICE AND HIS FUTURE.

IN all the talk now prevalent about the apprentice and his development, little, if anything, is said regarding his treatment in the office by foremen and others in authority. This is a petty detail and hard to regulate, but it is of great importance—of the highest importance to some natures. The writer has not in mind things so obviously wrong as not providing a tutor for a boy and permitting him to "pick up the trade" as best he can (for all these cost money at the outset and are among things that can not be), but rather the manner in which apprentices are treated and spoken to. There are journeymen so selfish, shortsighted and ill-mannered as to belittle and discourage boys merely because they see in them possible competitors for situations in the near future. This attitude meets with almost universal condemnation, and deservedly, but it is doubtful if the black looks and pessimistic outpourings of a few misguided journeymen have so baneful an effect on aspiring craftsmen as have the harshness and unappreciative pose of foremen and superintendents.

Too seldom is it that all an apprentice knows of criticism is fault-finding, delivered in menacing tones and coarse language. The best intentioned boy in the world will become careless, and even dishonest to the extent of evading responsibility, if his mistakes and errors are habitually commented on with what are really snarls like "Don't you know better than that?" "You ought to soak your head," or "That's the worst I ever saw."

To bring out the best there is in a boy, one should assume he is always striving to show what is in him. Less than that is a reflection on his honesty. And when he blunders, his superior should not forget that it is the prerogative of an apprentice to err, and show him kindly and with great clearness just where the error is, and how it can best be remedied. But to do all that after an opening ejaculation intended to humiliate or

frighten the youth is nearly useless. He is not then in a receptive frame of mind; he is either filled to the brim with resentment or in such a state of mental frazzle as to preclude learning the needed lesson thoroughly.

The first step toward inculcating knowledge is to rouse the subject's sympathies, and only in rare cases is that done by coarseness or harshness, and not kindness or sympathy. In trades where the artistic sense plays a large part in making up efficiency, it will be found the sensitive nature that will recoil from a rebuff is the one

the proofreader marked errors until the proof looked like unto the Panama canal affair—a horrible muddle. The foreman saw it and with much ostentation wrathfully told the tyro what he thought of such proofs and the makers of them—incidentally pointing to the door in such a way as to make the culprit feel he was a trespasser, fit only for the nether regions. It was then this young man—who was something of an athlete and a “mixer” in a mild way—had his greatest struggle with the red-eyed tempter. However, he strolled into another office, was put to work,



SEINING IN THE COLUMBIA RIVER, OREGON.

Photo by R. B. McIntosh.

in which there lies awaiting development the greatest and most fruitful potentialities. It is difficult to retain an equable temper in the face of the perplexing and irritating problems which even a capable and well-intentioned apprentice will present, but it is wrong to flare up, and, as usual with the right way, the milder method pays.

Those who loose their tongues when a luckless youth has run amuck would have a care if they thought of the possible consequences their biting satire and superior air might have on the life of the unfortunate.

An illustration from life is furnished by a compositor who has reached middle age without knowing the taste of liquor, and declared he had really been tempted to indulge but once. Then he was just “starting out” after serving his apprenticeship, securing a job at straight composition, and had been misinformed as to style of his first take. Instead of writing “follow style,”

and, naturally enough, made a blunder which attracted the attention of the foreman. This gentleman inquired of the youth as to his experience, the number and size of the offices he had worked in, then discussed the blunder in a rational manner, saying the young man's work was otherwise so creditable the break would be overlooked. In a few days sickness compelled the novice to leave the office and city, so the proverbial firm friendship did not spring up between him and the kindly-hearted foreman, but there is a splendid workman and a clean-living man, respected by all and beloved by many who know him, who frequently says of the last-named foreman: “If it hadn't been for him, I might have been an out-cast.”

The harsher foreman has been and is noted for his broad love of humanity and his generosity, but it would take a mountain of good works to compensate for the evil effects of his disposition to

make the "kids stand round," if his cavalierishness has sent but one or two on the road our young man thinks he was bound for. The kind word makes good workmen and creditable citizens, as well as it turneth away wrath.

PERSONAL HYGIENE IN THE PRINTING TRADES.

INCREASING efforts are being made in many cities and towns to stamp out the danger of tuberculosis, and the daily press, the trade papers, general magazines and the labor press give articles on the subject with particular reference to the means of curing or palliating the disease. All of which are very well in their way, as indeed are also the articles on the sanitation of workshops and factories, business offices and homes. But too little attention is paid to the laws of personal hygiene. Employees in printing-offices are frequently loud in denunciation of the unsanitary condition of the premises in which they are employed, yet while indulging in these denunciations they are frequently guilty themselves of endangering their own health and life, as well as the health of their associates, by their ignorant

and careless neglect of the most simple laws of personal hygiene.

The English printing-trade journals recently described a case where a printer died under circumstances which demanded investigation by the coroner, the verdict of the jury being that the man came to his death from lead-poisoning, attention being called to the condition of the finger-nails, which were filled with what scientists euphemistically describe as "matter out of place." These and other indications of gross neglect of the rules of health and cleanliness on the part of the dead man brought the verdict above noted. This man died, as was shown, as the direct result of his own carelessness and ignorance. The jury was able to trace that fact very clearly, but it could not know, nor could any one go beyond a mere conjecture, what malign influence that man had on the health of those who were associated with him. He died from lead-poisoning himself, but he probably carried an assortment of conditions with him ready to find tenants in those more susceptible to them.

If every man and woman adopted the most simple rules of health above that of mere ablution, each one using due care so that every act having effect upon the health of others would be considered, the boards of health would have a sinecure. To be more specific, take the use of tobacco among men. Some one has trenchantly said that tobacco is always clean. It is commonly carried loose in the pocket. The plug is bitten and gnawed at and is cheerfully passed to other chewers and gnawers in a friendly way. It is no uncommon thing for printers and other workmen to use tobacco pipes which have been used by other men. Beer cans are passed from hand to hand, drinking glasses and cups are used in general. We all shudder at the story of the man who, protesting against the action of a stranger whom he found using his toothbrush, received the apology of the culprit that he thought the article belonged to the boat. But is the uncleanness and danger of using a toothbrush in general much greater than the indiscriminate use of tobacco or pipes or drinking utensils in the way described? But in discussing these subjects, those influenced by the arguments presented are liable to fly to the extreme of anxiety and worry over the danger of taking something — and they probably will, if from nothing else than a blue funk. Our purpose, simply, is to urge the observance of personal cleanliness in the individual, and the avoidance of habits — to speak plainly and forcibly — dirty habits, of the character before noted.



"And autumn, in her leafless bowers,
Is waiting for the winter's snows."

Photo by J. Manning, London, Ontario, Canada.

I WAS in the printing business for several years before I commenced taking THE INLAND PRINTER. Am sorry I didn't get it much sooner.— O. O. Buck, Treynor, Iowa.

Written for THE INLAND PRINTER.

FRANKNESS AND HONESTY—ASSETS OF THE MASTER PRINTER.

BY G. C. CORBALEY.



SALESMANSHIP on paper—advertising, Salesman in person, Excellence of product. Upon these three, applied in the order named, the master printer must depend for his success, and the manner in which he applies them measures the amount of that success. To afford a basis for any sort of salesmanship the product must be all that it should be. The most carefully driven home promises of advertising and the most scientific handling of customers in the front office will avail nothing unless every promise is borne out when the customer receives that which he has read about and that which he has been told about and that for which he is exchanging his hard money. No business can attain to success and permanent custom unless it delivers the goods up to and beyond its every agreement.

But no matter how thorough the effort to do things as they should be done and how excellent the output from this effort, it will avail but slowly, if at all, unless put directly within the reach of the public by straight, hard salesmanship of both varieties. There are too many others with excellence in their product to enable you to carry everything before you with just this one qualification. No matter what city or town you may go to, there are already plants whose printing is well above the average. You may be satisfied in your own mind that from any point of comparison the advantage is with you and this may even be so. But there is a wide difference, as many a good printer has learned, between knowing these things yourself and inducing the buying public to know them.

There is probably not to exceed one business man in fifty who can intelligently compare printing. He may be willing to admit that the samples you show are all right, but so long as he is getting a good, clean, fair grade of work he fails to see the reason for any change.

To inculcate this reason in his mind is a problem of mental suggestion. By advertising and careful personal handling not only must he be convinced that there is reason for his changing and for buying from you, but this reason must be made so strong that he will believe there is no other printer so good; that your wares are essential to his business. Advertising can be made to convey the mental suggestion that will lay a foundation for this desirable state of affairs, but its best work will be futile until made effective by the right kind of personal salesmanship.

Advertising makes fertile the soil, but the bountiful crop comes from careful tilling.

All of which leads us down to the conclusion that the master printer who would attain the most substantial success must give thorough study and his very best thought not only to making a good salesman of himself but must evolve well-defined principles to impress upon the men in his selling department that their work may attain to the highest efficiency.

Pleasing personality, good address and a thorough knowledge of the business are all necessities



"A LITTLE BAGGAGE."

Courtesy T. G. Armour, Hutchinson, Kansas.

to successful salesmanship, and yet a man may have all three and fail to arrive at that success which builds the big business or lays the foundation for high salary. To climb above the ordinary, a man must have within himself those qualities and that tact that will bind the buyers to him and secure for himself a permanent following.

These all important wearing qualities seem to be variable as we study the men who possess them, and yet when we come to trace them back and arrive at the real reason for the man's success, the chances are nine out of ten it is because he is frank and honest with his customers and enjoys their confidence.

The one quality that the American admires most of all in his fellows is square dealing. It is

a national characteristic that the words, "he is a square fellow," should be the sweetest music that can come to our ears.

Harken to the business men of your neighborhood. Hasn't the most signal success come to those who are square? "His word is as good as his bond." Is there a man in the community who stands higher than he of whom this is said? Is there a man who has less difficulty in his business dealings? What is it that the banks make their first qualification in loaning money?

the ones who hold the cream of your trade year after year?

I realize that in the eyes of some men ideas such as these are rank business heresies. Their creed is to sell all they can and get all they can for it. That's good doctrine where you meet a man but once and are willing thereafter to pray that you will never meet him again, but does it build up a wearing trade—one that will last through the years?

Square treatment and an honest attempt to



MOTHER AND DAUGHTER.

—New Zealand Graphic.

Is there any one thing that has done as much to fix President Roosevelt in the hearts of the American people as the square deal?

Take the salesmen from whom you buy. Which will get the best attention from you—the man with the press that has every virtue or the one who will admit that the other machine is good in these respects, but who points out that for these other reasons his is the one you must have? Which—the paper salesman who always sells you the highest priced article or the one who can point out wise economies and tell you why? Which—the ink salesman whose every make is the best on the market or the one who will occasionally frankly tell you that for a particular purpose you can get better ink from so and so? Are not the latter the men you trust? Are not they

serve the interests of a customer make that confidence that is the foundation of all great businesses. A fair living profit extending through years pays better than an attempt to get it all at once.

Printing is not a one-order business. The expense of advertising and of salesmanship usually runs to more than can possibly be made out of that first order. The writer has sent as high as fifty-eight pieces of advertising and spent hours of his own time with the buyer for a big house before finally drawing forth a doubtful trial. Think of the loss there would have then and there been if I had tried to make that one order pull me even! No, I simply worked the harder to show that man that we put intelligence into our efforts to satisfy our patrons. Neither did I make upon that trial

order a ridiculously low price. To have done that would have created a wrong impression in the mind of the buyer. I charged a fair living rate and gave service that was worth every cent of the money. The result of this policy appears on our books to-day.

There are a hundred ways in which the printer can impress his frankness and honesty upon his customers.

One of the best of these—the subject is worn threadbare—is in the making of promises. Never make a promise you know you can not keep. Frankly explain your situation to your customer, and nine times out of ten his requirements can be adjusted to meet your capacity. Do everything you can to give a man quick service when he has rush work, because he will appreciate being accommodated, but if the tenth man must go elsewhere he will do so with a high regard for you.

If you find that you are not going to be able to keep a promise, tell your customer about it then and there and you are almost sure to avoid hard feelings. Don't put it off on to the shipping department or the girl at the telephone. The Inland Printing Company uses a bright-colored tracer on must-be-out jobs which says, among other things: "If the foreman of any department finds for any reason this job is not going to be delivered according to schedule, he must at once notify the manager."

Be frank and honest in planning the work of your customers. Not in a bull in a china shop way, but with that tact a man must have to sell anything.

The constant effort of every master printer should be to improve the printing and with it the taste of his customers. But he must not let his interest in this direction be blind to the interests of his customer. There are some lines of advertising that do not call for expensive printing, and I have had cases where it has been best to modify the ideas of the customer. One or two such occasions as this make your arguments for that extra color or better stock all the more effective when they are presented.

There are occasions almost every day when by a slight change in form or in specifications you can save a customer money and perhaps give him an even stronger piece of printing. This species of honesty is good policy whether it is to enable you to make a lower price upon a competitive contract or to protect the interests of a valued customer. The latter will appreciate it all the more because it is in apparent sacrifice of your own interests. In reality it is not. A man buys printing or advertising only because it pays him—and the better profit above the original cost you can make for

him, the more printing he will buy. And this consideration brings me down to the most important gain from frank, honest treatment of your customers—the respect it establishes for you personally and the effect that has upon the level of your prices. Let a man once come to believe that you are square and that you have his interests in mind as well as your own and you will find that he will treat you in the same way when it comes to a question of price upon his work.

I make it a business to let all our good customers know that we have a thorough, complete cost system; that when their order is finished we know to a cent what the cost has been and that to this we must add at least twenty per cent to enable us to show a fair profit at the end of the year. When a customer brings in any order that promises some unusual difficulties, I frankly point out what these difficulties are, call his attention to the fact that I can make him a more intelligent price after the work has been finished and I know the cost. In this way, more than once, we have been saved from either losing the job or heavy loss.

To some struggling printers it will probably seem beyond truth, but the result of this policy is that the cost sheets for more than sixty per cent of our work come to my desk without a price upon them. An unusually effective printers' board of trade probably has something to do with this, but in no degree to compare with the results from the frank discussion of costs, backed by a stern business rule that the prices upon these jobs are just as sacred as though they had been figured hard and close in advance.

Honesty is the best policy in all of your business dealings. If something goes wrong with a job, march right to your customer and explain the situation and you will do twice as well as though you waited for him to stumble upon it himself.

If you have partners and difficulties arise, go right to them and fight them out. Do not wait for the breach to grow wider and more inflamed.

If there is any misunderstanding between yourself and your employees, or among the employees themselves, a frank, manly discussion will clear the atmosphere in no time.

Be frank and honest and fair to your competitors. Live in peace and friendship and you can help each other. Whatever you say of them, let it be good. You lower yourself when you sneer.

For all this, I repeat the caution, "Do not be a bull in a china shop." Do not follow the example of the man who started out to tell the truth to all he met and came home on a shutter. But let all your business and personal dealings be such that the community will say, "He is square."



Copyright, 1905, by N. Brock.
Assigned, 1905, to The Inland Printer Co.

LAURA.

Engraved by Inland-Walton Engraving Co.
Metzograph Screen No. 2.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WANTS TO JOIN THE MOVEMENT.

To the Editor: ST. LOUIS, MO., Jan. 8, 1906.

I believe that Mr. Putnam Drew's plan for the National League of Printing Plants is worth a try, and if it should be decided to try it, the "Art Press" could be counted in.

W. EARNEST REEVES.

KEEP UP THE AGITATION.

To the Editor: AYER, MASS., Jan. 12, 1906.

I hope Putnam Drew's plan will be acted upon by the printers—"kick-press and cylinder." I am not bothered with the labor situation, employing only one man, but I feel that it would be a benefit, not only to me, but to most every other printer, to belong to such an association or league. Please count me in.

Also don't drop the matter here with his one letter. One insertion of any advertisement fails to bring in the replies that the second, third, etc., call forth. I believe the time is ripe for such an organization, and I hope THE INLAND PRINTER will push it forward to success.

JOHN. L. KENNISON.

BELIEVE IT A GOOD PLAN.

To the Editor: TOPEKA, KAN., Jan. 11, 1906.

The article by Putnam Drew, "The National League of American Printing Plants," seems to us to be nearer the solution of the problem than anything that has yet been proposed.

For a good many years we were members of the U. T. A., but have not been in accord with the management during the past two or three years.

While we have not studied Mr. Drew's plan carefully enough to either approve it in whole, or to criticize it, we believe that he has the right idea and that an organization along these lines is what the employing printers of this country need, more than they do an organization to fight their workmen.

CRANE & Co.

A HUMORIST'S ACKNOWLEDGMENT.

To the Editor: NEW YORK, N. Y., Jan. 12, 1906.

Pardon my delay in not acknowledging with my very profound thanks the receipt of several copies of the June INLAND PRINTER, containing a picture and flattering sketch of myself—mostly of my own writing; otherwise it mightn't have been so flattering. But let that pass. For years I have heard of the typographical superiority of THE INLAND PRINTER, but never fully realized it until I saw that picture of Me. Why, by Zucks, you've made me almost good-looking! I didn't think it was in any type or press work on earth to do that. It never was before, and you have not only my thanks, but my wondering admiration. Great is THE INLAND PRINTER, and infinite its excellence. Thanks again, and a Happy New Year along the same lines.

Sincerely,

W. J. LAMPTON.

"LET'S ESTIMATE."

To the Editor: CHARLESTON, W. VA., Dec. 23, 1905.

Along the line of the eight-hour movement and the arguments pro and con, would it not be well for proprietors to consider what is the real reason that their profits are not justifying eight hours? The matter of no or very little profit in the business is due to the almost foolish estimates given on work taken in by some of the offices—and they not of necessity "little" offices.

We had a possible customer some time ago wanting five hundred cards printed for \$1. We refused to handle the work and he went elsewhere. We kept an exact account of the next job of the same character, and it cost \$1.13—not much profit for the "dollar printer."

We find it a saving of expense and time to keep an itemized job follower, or time slip for every job, and rubber stamp, as it keeps a perpetual invoice, aiding greatly in the compiling of the monthly reports. We date all job samples with a little dater, and then by reference to the "completed order" book we are enabled to at once locate the amount and general data of the job. Keeping track of the work takes about one hour a day, but it pays and pays well. Why run ten or longer hours a day and work at cost or at a loss? Estimate accurately and let the "cheap" jobs go—you'll save your material. Then look into the credit part of your business—we don't owe any one an apology for asking for remittances due on our accounts—and there will be more money in the business and no trouble in adjusting the office to the eight-hour day.

D. C. LOVETT, JR.

DEVELOPING THE COMPOSITOR.

To the Editor: MALDEN, MASS., Jan. 2, 1906.

I wish the employing printers would deal with one of their problems with more seriousness. The problem of increasing the output of the office, or, in other words, the output of the individual workman, is a very serious one, and deserves to be treated seriously. Yet, in a journeyman's experience of over twenty-five years, I have not found one office where this problem seems to the compositor to have received any consideration that could properly be called "serious." Of time slips, intricate and puzzling, we have no end; of time clocks, ingenious and complicated, we have a plenty. It is almost ludicrous to note the energy and effort used, and largely wasted, in compelling the compositor to be honest and industrious. No one seems to think of encouraging honesty and industry in him.

When the employer has arranged his type in series and provided "plenty of sorts," he seems to feel that he has done all there is to do in this direction. I do, indeed, read of offices in which it is attempted to learn what a man can do best, and keep him on that, so far as possible; but when this has been done, I find no attempt to facilitate his work, to make it easy for him to do a great deal.

The work of an office should be specialized as far as it possibly can be. Not only should a man be kept on the work for which he is most fitted, but his material should be so arranged that he can do his day's work without going out of his alley. Suppose the specialty be letter-heads, bill-heads, envelopes. In all but the smallest offices it ought to be possible to have all the type suited to such work kept in one alley, so that whether the work be done by a specialist or by one of the general men, it can be done without leaving the alley.

And not the type alone, but all other material needed for that class of work, should be found in that alley. There should be a little lead and slug rack, boxes for quads, quotations, twine, galleys, sticks; sometimes a little rule case;

perhaps scissors, mucilage or paste. A place should be provided for a pad of paper, pencil, job and time tickets, calendar, samples (do not forget them), matches, if gas be used.

I think I have enumerated enough items to show what I mean. Such a system of arrangement would be valuable to a man who does all his own work, for every moment is valuable, every instant lost by the workman is money out of the proprietor's pocket.

Such an arrangement would be encouraging to the men; it would produce a better state of feeling between the men and their employers, for the men would feel that they were getting some consideration.

BAYARD E. HARRISON.

AN APPRECIATION.

To the Editor: COLORADO SPRINGS, COLO., Dec. 9, 1905.

The following resolution was unanimously adopted at meeting of Board of Trustees of Union Printers' Home, held November 29, 1905:

"In recognition of the comprehensive and widely copied article on the Union Printers' Home published last November in THE INLAND PRINTER, of Chicago, giving the personal observation of its able editor (Mr. A. H. McQuilkin) and the widespread information and knowledge of the aims and accomplishments of the Union Printers' Home disseminated broadcast by its publication, the Board of Trustees hereby acknowledges its graceful appreciation of the earnest efforts of THE INLAND PRINTER to make manifest to the world the beneficial aspect of the higher aims of organized labor."

Respectfully submitted,
(Signed) THOMAS F. CROWLEY,
HENRY H. ROGERS,
Committee.

IN FAVOR OF A LEAGUE.

To the Editor: INDIANAPOLIS, IND., Jan. 17, 1906.

Count my vote in favor of "The National League of American Printing Plants," as suggested by Mr. Putnam Drew. I will do all I can to help forward such a league.

It would be pretty sure to take some months to get the attention and an expression from enough printers to accomplish very much, and there would have to be more information and discussion on the subject than this one letter.

The columns of THE INLAND PRINTER, and our other trade journals, will no doubt be the best place to begin it. We ought to have a number of letters from such proprietors as think there is something worth while in the suggestion. And let those who have ideas as to the working plans for such an organization make further suggestions. Then, as soon as it is evident that there is some general interest in the plan, as I am sure there will be if Mr. Drew's letter has been read by any number of proprietors (just at this time many of us give our journals but a hurried reading), let us have a committee named to push the formation of the league. The committee will need to propose a clear, but not too lengthy, statement of purposes and plans and mail the same to every proprietor of a printing-office and send at the same time a brief letter urging that it be given immediate consideration.

In this way I think a league can be formed strong enough to make it worth while. But some work must be done by a committee or by individuals to get it before enough printers to do any real good. The time is perhaps not propitious just now for the work of such a committee, but it will be before the committee is selected and ready for work.

EDWARD CORMAN,
Manager, The Corman Press.

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE end of the old year saw the complete installation in Paris of the continental edition of the *Daily Mail*. From the old quarters, where, since the beginning of the year, two pages of the paper were composed and sent out to be machined, the English journal has removed to specially constructed premises, fitted with everything necessary for the production of a modern newspaper and permanently connected with the main London office by private wire. In the composing-room are about a dozen Linotypes, each one driven by a separate electric motor, and the machine room has been fitted with a Marinoni rotary with special inking arrangements. Some smart work was done by both the Marinoni and the Linotype companies in the fitting up of the machinery, a complete edition being run off on the rotary within a few hours of the placing of the driving motors in position, large coke stoves being used in the machine room to rapidly dry the machine foundations. English-speaking printers now form an important section of the trade in Paris. The *New York Herald*, the *Daily Mail*, the few jobbing offices making a specialty of foreign languages, together with printers' furnishers, wholesale paper merchants and American and English retail stationery stores, are together responsible for about one hundred American and English employees in Paris. If to this number were added the editorial staffs of American and British journals, the number of persons detained by printers' ink in the French capital would at once run to about double this number.

A PRINTER receives an order from a publisher to produce a certain number of colored prints at an inclusive price for the entire work. When the printed sheets are delivered the publisher claims the plates which have been used in their production, but meets with a refusal on the part of the printer, who declares that plates have not been ordered, do not figure on the bill, and that there is not even any proof that they have existed. Who is right? After passing from court to court, the matter has been settled in the appeal courts in favor of the printer. Evidence from every competent society in France, and from most of the important publishing and printing firms was called, and almost all declared that when a customer supplied plates, when he paid for them separately, or when there was a special mention of them, together with their cost, in the contract, they must be returned on completion of the work. The case was summed up as follows: If a photographer executes an order for photographs, or a printer an order for printed matter, the negative from which the copies were obtained remains the property of the photographer and the type, plates or other material used in printing remain the property of the printer, except when the means of production belong to the customer or have been explicitly ordered by him. As in the case in dispute plates had not been ordered by the customer, but were made on the order and at the expense of the printer, they were declared to be his own property.

THE town of Lille, in the north of France, has unfortunately been the scene of a strike of typographical printers. Rates of pay were so low in this part of France that when the Central Committee at the union congress in Lyons a few months ago decided to raise the union subscription to a minimum of 40 cents a month, the Lille members declared that they could not pay it out of the low wages they earned. To meet their case a progressive scale was adopted, each man paying in proportion to the

amount earned, and it was decided by the local committee to take steps to improve the condition of the more unfortunate members. The Central Committee of the union were not pleased at the turn things had taken, for they wished to reserve all their forces for the great struggle which will take place next May in favor of a nine-hour day, and only gave their support on condition that this dispute should not in any way interfere with the national movement next year. Negotiations were broken off by the employers, but on the eve of a strike twenty-three out of thirty-five printing-offices gave in to the men's demands for an increase of wages. A strike was declared in the twelve firms refusing the demands, and both union and non-union men left work. In a few cases the demands were agreed to, but the majority of firms refused to give way and the strike still continues. The most important feature of this dispute is the manner in which non-union men have stood by the union. Though only of local interest in itself, the dispute becomes important in view of the great preparations which are being made by the union to realize a nine-hour day next May, the Lille dispute being considered as a kind of preliminary skirmish. A result of the Lille strike has been to postpone the first meeting of delegates of the men's union and the Master Printers of France, relative to the forward movement throughout France.

A REFORM which has only been obtained after a long agitation is now an accomplished fact, for, on January 16, 1906, the new law fixing inland postage at 2 cents comes into operation. Printers, perhaps more than any other class of business men, will welcome whole-heartedly this strenuously acquired concession.

A PROPOSITION has been made to remove the Paris municipal printing-office from the basement of the town hall into more healthy and commodious quarters. Paris has two official printing-offices, the National Printing Works, which will very shortly be housed in the new building specially erected for the government, and the municipal office, in which all work for the city corporation is executed. Owing to the dispersion of a religious community, a large building in a distant part of the city has become the property of the municipality. This allowed the city police to be removed from their barracks, opposite the town hall, and their building has been handed over to the municipal service. As the present printing-office is entirely underground, badly ventilated, without natural light and much too small, it is proposed to locate it in the barracks close by. In addition to the heavy expense for electric light, which has to burn all day, the underground printing-office costs ratepayers \$1,800 to \$2,000 a year in indemnity to workers, an increase of 3 cents an hour being demanded by the union where artificial light has to be used constantly. A petition drawn up by the workers states that the printing-office is twenty-two feet below the level of the ground, and is sadly deficient in both light and air. The only natural light is obtained through skylights twenty feet above the floor, and even on the finest days, it is not sufficient to light the office; as a result many of the compositors have had their sight prematurely ruined. The air is bad, and can only be renewed by creating strong drafts, which cause much suffering to the workers. As everybody knows who has visited Paris, the town hall is one of the finest of the many fine buildings the city possesses, but as is too often the case, the darkest and most unhealthy corner is considered good enough for the printers.

THE printers' Orphanage has been recognized by the government as a society of public utility, which means that it is now a regularly constituted society having the

right to acquire property and receive legacies for any amount which its friends like to bestow upon it. The entire press and all printers interest themselves in this useful organization, which, in a roomy house, surrounded by a large garden in the southern suburbs of Paris, trains up the orphans of working printers until they are able to undertake the battle of life for themselves.

A LOSS of about \$400,000, covered by insurance, has been caused by a fire at the publishing establishment of M. Fayard, in the Boulevard St. Michel, Paris. At 7 o'clock in the evening the thirty workpeople employed by the publisher left work and the place was closed for the night. About an hour later flames were discovered, and in a few minutes the whole building was ablaze. The horses were



"HIGH WATER."

Photo by J. Manning, London, Ontario.

only got out with great difficulty, and when the firemen arrived, after an unaccountable delay, it was too late to save the building, and the whole block was destroyed.

IN France there are at the present time 508,849 registered factories and workshops and only 110 government male and female inspectors. As a consequence of this terrible disproportion, 142,201 factories only were visited during 1904 by the sanitary inspector. So entirely neglected it is no wonder that many French printing-offices are in a deplorable sanitary condition; hundreds of them, indeed, have never received the visit of an inspector for four or five years. A national congress at present studying the question proposes the creation of workmen inspectors, who would be much more competent to deal with factory matters than persons taken out of entirely different walks of life. It is also in favor of greater power being given to inspectors, who at present can only report on contaminated buildings, but have no power to enforce reforms.

A MAN is not poor because he has nothing, but because he does not work.—Montesquieu.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE colored poster, with artistic properties, is booming just now, and every spot where a hoarding can be erected yields money to the lucky proprietors, who let it out to one of the advertising agencies. A lecturer at the St. Bride Institute, the other evening, gave some notable instances, and told his hearers that a farmer who made a yearly loss of some hundreds of pounds sterling on his farm, erected on the land a row of eye-insulting hoardings, and now clears \$5,000 a year by the change. An hotel recently erected in the West End of London paid all the expenses of reconstruction out of the profits made from the advertising hoardings surrounding the works. The London County Council, the lecturer also

compared with 1904. In the year the works of non-fiction issued totaled 27,015, compared with 24,502 in 1903-04, the advance showing that good works besides fiction are in good demand. The various agencies of a recreational and educational character connected with the institute are reported by the governors to be in a thoroughly satisfactory state in every respect.

A CURIOUS cause for a trade dispute occurred the other day at the London printing works of Messrs. Hazell, Watson & Viney, Limited, in Long Acre. This is a firm that is noted for the philanthropic schemes that it has originated for the benefit of its workmen, consequently a job there is looked upon as a good thing, and this makes the action of the men in the case in question all the more mysterious. It appears that the firm introduced into the works an improved system of costkeeping. This consisted in providing each workman with a small ticket with each job, upon which he had merely to write his own number



AN ENGLISH VILLAGE INN.

stated, received \$10,000 in hoarding rent from a firm of advertising agents during the Strand improvement operations.

THE above reference to St. Bride Institute reminds one of the satisfactory annual report that has just been issued dealing with the past year. The growth of the technical classes and other schemes has been so rapid as to make it necessary to throw into the original building what is termed the annexe. The cost has more than absorbed a sum of \$10,000 raised on mortgage, and consequently the governors are borrowing a further sum of \$2,500 for furnishing and equipment. The number of associations affiliated to the Institute is twenty-one, with an aggregate membership of about seven thousand, including two hundred individual members and 366 students. During the year the governors disbursed the sum of \$2,000 in pensions of \$130 a year each, while \$550 was voted to philanthropic institutions and four children were maintained at orphan asylums. With regard to the educational work, the technical classes for letterpress and lithographic printing have fully maintained the position of former years, the roll of students numbering 366, of whom 213 were examined, the passes numbering 165, an increase of 21 over the total in the previous twelvemonth. The lending and reference libraries have been patronized to an even greater extent than in former years. The number of issues from the lending library has been 64,822, an advance of 5,930

and the number of the job. This ticket was placed under a small endorsing clock, both when the job commenced and when it finished, the exact time occupied was therefore shown. These tickets were reckoned up by a cost-keeping clerk, and the foremen and the workmen were saved the trouble of keeping elaborate accounts. The employees generally used these clocks without objection. The compositors from the first objected, on the ground that the use of such clocks was "slavery," they involved too much walking up and down the composing-room to and from the clocks, and they had other objections which were obviously not at the root of the matter. Interviews of great length were held, both with the firm and also with the representatives of the Master Printers' Association at its offices, and, in the course of conversation, the men stated their real objection to the clocks. They were willing to adhere to the old system of writing a daily bill, but they claimed the right to divide the time over various jobs, in any proportion they thought fit. They denied the right of the employer to know what time was actually taken upon any one job, or to know if any was wasted through the want of suitable type, or from other causes for which the workman was not to blame. It was explained to them that they were claiming the right to falsify accounts, but nothing could move them from the position they had taken up. They avowed that they made these incorrect entries in order to prevent the foreman stopping waste of time from whatever cause it

might arise. Ultimately, without giving the usual fortnight's notice, they declined to use the clocks any longer. The firm had, therefore, no option but to give them notice to leave. A considerable number of the men gave up the Society and remained with the firm, but the majority left. The whole question affected about forty men. It is inexplicable that the Society should throw good men out of permanent employment on such grounds, but there was no alternative left to the employer but to dismiss men who refused to obey reasonable instructions, and the point to consider, therefore, is whether the Society was justified in its action in withdrawing about forty men from good and constant employment, while so many of its members were daily signing the unemployed roll, and no prospects of an improving trade.

SOME British printers are thinking that the Americans are going to take away a considerable slice of their work, and instance the following authentic case in support of their belief: A London firm for many years printed a large catalogue for a firm of engineers. Each edition was of forty thousand copies, of which half were sent to America and half were used in England. This work kept an entire department going at the printers', and gave constant employment to ten men. The firm of engineers were satisfied with the price they paid for their work, and the employees were satisfied with the wages they received. In course of time the United States started placing a duty on the twenty thousand imported catalogues of no less than thirty-three per cent. This, of course, so increased the cost of the catalogues that the printers tried making stereotype plates of the pages, so as to have the machining done in America from these plates. The American duties on the plates were absolutely prohibitive and there was only one course open, and that was to have the catalogues entirely printed in America. The American printer charged just the same price for the printing as was previously paid in England. An American edition of twenty thousand is now used in America, while an edition of twenty thousand is printed in America and sent over to England, where no duty is charged at all, so the firm of engineers save the thirty-three per cent charged when printed matter goes into America. The result is that work is found regularly for ten American workmen, while ten English printers are thrown out of employment. This instance is, of course, made a plea for protection, but that is yet a long way off.

ANOTHER American machine has been introduced to Britain by the Lanston Monotype Corporation, Limited, of London; that is the "Mentges" folder, which is claimed to be one of the best in existence, and most suitable for the proprietors of weekly newspapers to meet an occasional demand for increasing publications by an extra two or four pages of news or advertising matter. It will fold an eight-page edition, pasting the inside sheets to the outside four and trim the whole at the head, while with the supplementary attachment an extra two or four pages can be inserted when folding the regular eight pages, and the whole six, eight, ten or twelve pages be delivered at two thousand complete copies per hour, folded, pasted and trimmed at the head.

A NEW scoring machine for the use of boxmakers and printers has been put on the market by Mr. C. Butterfield, of Nottingham. It is a great improvement on existing scorers, and is calculated to turn out work very speedily. The machine is built entirely of metal and will score up to twenty-eight inches in length, or as low as a quarter of an inch and up to ten and one-fourth inches in width. The depth of the cut is regulated by worm and wheel, and a straight cut is insured. Fancy boxmaking

is becoming an important adjunct of the printers' business, and appliances of this class are meeting with a ready sale in Britain. At present most of the cutting and scoring machinery comes to us from Germany, but there is still a good field open for American makers who will place something really good and labor-saving on the British market.

LARGE-SIZE papermaking machines are becoming more and more popular in paper mills where an increased output is desired, and machines and appliances are being constructed accordingly. A Scottish firm, Messrs. William Morrison & Sons, of Leith, have just constructed what is probably the largest papermaking machine "wire" that has yet been made. It is to be shipped to Sweden, where it will be used on a large papermaking machine recently made by Messrs. James Milne & Son, Limited, Edinburgh, for Holmens Bruk paper-works. The width of these wire webs is generally from five to ten feet, but this one is thirteen feet six inches in width, a size which makes it possible to turn out paper about one hundred and fifty



STATUE OF RICHARD CŒUR DE LION, LONDON.

inches wide. It weighs 350 pounds, has about twenty-four hundred meshes to the square inch, and into it there has been woven about two hundred miles of brass wire. Perhaps some of your American mills have larger "wires," but so far this is the largest yet made in this country.

THE process engravers are still on the cut with their prices for half-tone work, and quite unnecessarily so, as fair prices could easily be maintained by a little management among the different firms in the trade. No organization exists, however, the one society for promoting the welfare of the trade being in a moribund condition, in fact, is practically dead. This condition of things is taken advantage of by several small men and they are the sinners in so far as cutting is concerned. When prices for half-tone on zinc came down to 8 cents an inch, it was thought

that the limit was reached, but now one enterprising house advertises half-tone on *copper* at 6 cents per inch, or on zinc at 5 cents. This is the kind of thing that leads to the employment of the sheriff in the end, and even with a full turnout of work no profit can be made at such prices.

MR. C. W. BOWERMAN, the secretary of the London Society of Compositors, has been unanimously chosen by the Trade and Labor Council of Deptford as Parliamentary candidate for that borough at the coming general election, and ere these lines appear in print he may be entitled to use the magic letters M. P. after his name. Scoffers say that these letters stand for "mud pusher," but such a term can hardly be applied to the gentleman in question, and his election to the British Parliament would be a source of satisfaction to his friends of the labor movement. Mr. Bowerman was born in Devonshire, in 1851, and in 1873 he commenced on newspaper work, and served in the printing-office of a well-known London daily paper for about nineteen years. In 1889 he was appointed secretary of the news branch of the London Society of Compositors. He



EDITOR RAITHBY, OF "THE BRITISH PRINTER," AND FAMILY.

was elected to his present office of secretary in 1892 and began to represent his society at trade-union congresses in 1893, and, with one exception, has attended each congress since. He was elected on the Parliamentary Committee of the congress in 1897, and in 1901 was appointed as chairman. He has continuously served on the committee. In 1901 Mr. Bowerman was made an alderman by the Labor party of the London County Council. He has twice visited America, the first time as a delegate on behalf of the Ruskin Hall, of which institution he was a trustee. The second time as a member of the Mosely Commission, which went over in 1902. Mr. Bowerman is also the president of the Federation of the Printing and Kindred Trades, which has branches in various parts of Great Britain.

THE gigantic issue of the set of books that is being sold on the instalment plan by the proprietors of the *London Daily Chronicle* and *Lloyd's News* is being pushed with

great energy by means of circulars, pamphlets and type-written letters sent to every householder in the city and suburbs. Every morning for the past week the writer has received some communication urging the purchase of the volumes at once, for a payment of 60 cents, cash down, and \$1.20 per month until paid up. These volumes contain extracts from popular authors, poets, historians, etc., but as only brief extracts are given, the contents are of a somewhat scrappy character. The general public is, however, purchasing freely, and it should be a good thing for the printer and those who assist him in the production of the books, for, according to a statement published, to produce the 4,000,000 volumes in the 200,000 sets of books about 7,302,400 pounds of paper will be required; the 2,000,000,000 pages placed end to end would encircle the world twelve times; 83 big printing-presses are making 71,000,000 impressions, and thousands of yards of cloth and the skins of 435,000 animals are being prepared for the binding. If the 200,000 libraries were printed on one large modern book printing-press, run 300 days in the year, over 31 years would be required to complete the printing. The 200,000 bookcases, to make which cabinetmakers are employed, would, if piled on top of each other, reach a height six hundred times that of the Eiffel tower. One wonders, if this statement is true, what will be the profit on the deal.

HAND PRESSES OF SIXTY YEARS AGO.

The printing of every single sheet of paper, on one side only, by these hand presses involved no less than nine distinct operations. These were: inking the roller, inking the form, laying the sheet on the tympan, flying the frisket and laying it down on the form, running in the form under the platen, taking the impression by depressing the platen, running out the form, lifting the tympan and frisket, releasing the sheet and placing it on the bank. When a sheet of bookwork was printed on both sides, all these operations had to be gone through over again before it was "perfected." As may be expected, the process was not only very laborious, but very slow. Two men—one pulling and one beating—could produce at a wooden press about seventy-five impressions per hour. At a Stanhope press, with one man rolling and the other pulling, the output was about one hundred and fifty to two hundred sheets per hour; the Columbian and the Albion presses raised this only slightly—so that two hundred per hour was very good work; indeed, even this could not be maintained for long, even when, as was the custom, the men took in turns the two operations. Sheets that had to be printed on both sides were turned out at half the speed named, as a second printing on the back was, of course, necessary. Accordingly one hundred sheets per hour was the largest number that could be printed on the hand presses in use sixty years ago.

THE HELL BOX.

"Well," said the overseer, as he stirred the type with his forefinger, "I have sometimes seen broken letters dumped in the quad box, but this is something new—you can't get a lower-case 'l' for battered sorts and broken leads, and this is the second case I have found in this pickle. It must be that new boy. Here, Bill! What's the meaning of all this rubbish in the 'l' boxes?"

"You told me to, sir," said Bill, with an injured air.

"What!"

"But you did, sir. You said that when I sweep out I was to pick up all the types as had been trod on and put them in the 'ell box.'—*The Practical Printer.*

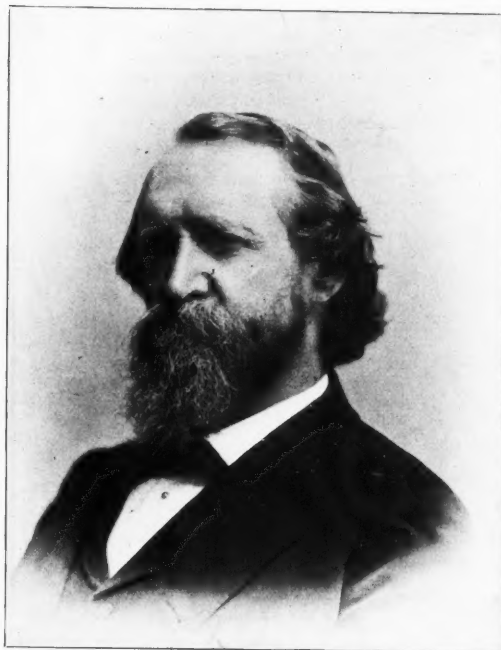
BEN FRANKLIN'S DISCIPLES.

NO. III.—JOHN ANDERSON.



JOHN ANDERSON was born in Voss, Norway, March 22, 1836. He came to America and Chicago with his parents in July, 1845, and has been a resident of Chicago continuously ever since. He attended Wilder's school at irregular intervals during a period of about two years, and at the age of fourteen he began his newspaper career. His first lesson in this work was as carrier for Father Dutch's *Commercial Advertiser*, when the whole edition was handled by two delivery routes, one carried by George Finley on the North Side and the other by John Anderson on the South and West Sides. Mr. Anderson recalls with considerable interest that he had one subscriber as far west as Halsted and Madison streets. After about six months of this work he was made "devil" in the office, and thereby secured an opportunity to learn the case and study the art of distributing and setting type. It was also a part of his task to cart the seven-column forms from the office at 77 Lake street to Zebina Eastman's pressroom, near the corner of Randolph and Clark streets, where he carried the forms up three flights of stairs. He then secured employment in Ben Seaton's job office, which was then a part of the old *Argus* plant.

A year or so later the *Argus* and Seaton's job office were sold to Scripps & Bross, who were publishers of *The Democratic Press*, and the subject of this sketch was

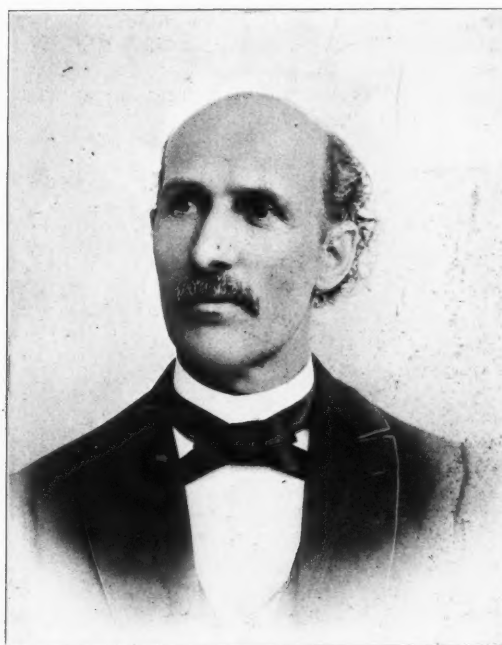


JOHN ANDERSON.

included in the transfer and worked under William H. Austin and later under Cyrus Bradley Langley as foreman, when later the *Democratic Press* and the *Tribune* consolidated under the hyphenated name of the *Press-Tribune*, with John L. Scripps as the moving spirit and managing editor. By this time Mr. Anderson had become a journeyman printer. He continued his work in that capacity, holding the "ad." case, working early and late

until 1866, when, on May 2, he commenced the publication of *Skandinaven*, which has grown under Mr. Anderson's guidance and watchful care until it is to-day the most influential Scandinavian paper in America, having a combined circulation of the daily, Sunday and semi-weekly editions approximating ninety thousand copies.

Mr. Anderson has always been a consistent Republican, having always loyally supported the ticket, excepting where a candidate whose record was unclean has been nominated. He has never sought nor would accept public office, except occasionally going as delegate to local conventions. He was five successive terms treasurer of the Chicago Typographical Union and president of the Old-



FREDERICK BARNARD.

Time Printers' Society for three terms. Mr. Anderson has been married twice, his first wife being Maria C. Frank; two children, a boy and a girl, were born to them, the girl dying in infancy. Mr. Anderson later married Julia Sampson, who is still living. Four children were born of this union, three of whom are living.

Mr. Anderson, although in his seventieth year, is not on the retired list by any means, although he does not spend as much time at his office as formerly. He is hale and hearty and attributes his good health to an active life of hard work, the fruits of which he now enjoys.

FREDERICK BARNARD.

Frederick Barnard was born in Somerton, Somersetshire, England, October 3, 1836. He is the son of Thomas and Amelia Barnard and was educated in England until 1847, when he came to Chicago, where he began his career as a newsboy, carrying the *Chicago Journal* in 1847. He learned printing in the old *Journal* office and began as master printer in January, 1857, in the firm of Beach & Barnard; in 1895 the firm was changed to Barnard & Miller. Mr. Barnard is the oldest "boss" printer and oldest "newsboy" in Chicago. His residence is in Oak Park, Illinois.

(To be continued.)

CHARLES A. STILLINGS, PUBLIC PRINTER.

Supplementing the notice of the appointment of Mr. Charles A. Stillings to the position of Public Printer, on page 444 of the December INLAND PRINTER, the following succinct record is furnished by Harris-Ewing, together with the latest portrait of the chief of the largest printing establishment in the world.

Charles A. Stillings, Public Printer, was born in Boston, Massachusetts, April 20, 1871; thirty-four years ago. He received his education in the Phillips grammar school and the English high school, of Boston. He was



PUBLIC PRINTER CHARLES A. STILLINGS.

Photo by Harris-Ewing, Washington, D. C.

married at Harper's Ferry, West Virginia, on April 29, 1905, to Miss Anna Marie Rau. He left high school in his fourteenth year to enter his father's printing-office (E. B. Stillings & Co.), Boston, 1885, in which he worked from printers' devil to general manager, and during 1902-03 as sales manager of their successor, the Griffith-Stillings Press. He was manager of the Printers' Board of Trade of Washington, D. C., from September 1, 1903, to May 1, 1905, and was secretary of the Typothetae of Washington, D. C., from 1903 to 1905. Mr. Stillings was promoted to manager of Printers' Board of Trade of New York city, May 1, 1905, and appointed by President Roosevelt to be Public Printer, November 1, 1905. He is an independent Republican, a 32° Mason, Mystic Shriner, member of Sons of Veterans, Washington Board of Trade and the Washington Business Men's Association.

A HIGH COMPLIMENT.

I have subscribed for THE INLAND PRINTER through many years, and regard it as giving the finest specimens of artistic printing I have ever seen — both in the advertising pages and in the text. You deserve the highest compliments that can be paid you. — *B. B. Huntton, Louisville, Kentucky.*

THE KING'S FEAST.

BY FRANK J. BONNELLE.

(Read at Tenth Anniversary Dinner of Boston Proofreaders' Association.)

A king once gave a mighty feast
Within his palace. West and East
And North and South were bidden there
And sent brave men and women fair;
And as they came the palace halls
Were filled with music soft, the walls
Were lined with waving palms and ferns,
Rich tapestries and costly urns,
While perfumes from exotics rare
Were borne upon the tuneful air.

The marble hall wherein was spread
The banquet echoed not the tread
Of those who came to drink and eat,
For Persian rugs made noiseless feet.
The tables bore food unexcelled,
And from ten thousand bottles welled
A ceaseless flood of sparkling wine,
Fit beverage for lips divine.

The guests were those who buy each book
That issues from the press, and look
With eager eyes the papers through
For anything that's good and new.
And these chance favorites of Fate
Enjoyed the feast on silver-plate.

But high above them, in the glow
Of colored lights, there sat a row
Of guests of honor, those for whom
The feast was made; and guns did boom
Without, and buglers sound a call
Within, when they marched through the hall
And took their places in great state
Each side the royal potentate.
Who were these seated thus aloof?
The honored ones were readers of proof!
For them the king had had prepared
This banquet, in whose joys he shared.
Their plates were cast in royal mold
And each was made of solid gold.

An arch triumphal rose o'erhead,
Composed of books so ably read
That not an error could be found
Within the many volumes bound —
A tribute to the virtues rare
And to the never-ceasing care
Of those who all the proofs inspect
And other folks' mistakes correct.

The servitors were those who write,
And editors, and there was quite
A lot of publishers of note,
Grown rich on what the authors wrote.
All these, with meek and modest airs,
Now stood behind the readers' chairs,
Some serving food with careful hand,
While others slowly diners fanned.

And when the feast came to a close
The king, named James the Just, arose
And told how authors oft win fame
Or are at least known by a name;
How editors achieve renown
That leaps the limits of a town;
How publishers have lives of ease,
And go and come just as they please,
The while proofreaders smooth their way
And work long hours for meager pay.

"It's time," said he, "the world should know
These silent ones who labor so,
And do so much for all of you —
It's time that they should get their due.
That's why your king this feast has spread
And put proofreaders at the head.
No longer shall they be unknown,
In future books we must atone —
Their names shall, in the coming age,
Be printed on the title-page!"

And when this final noble word
In that triumphal arch was heard,
With joy the books their bindings broke
And cheered so loud that I awoke.

In Old Mexico

**A Brief Description of a Very
Interesting Country**



**Published by
The Southern Mexico Railroad
City of Mexico**

John P. Bermon
Amos Smith

Monroe, Ind.,

190

M.....

To **BERMON & SMITH** Dr.
Painting and Paper Hanging

Complete Stock of Paints
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Condensed Winchell and New Caslon
Made by
INLAND TYPE FOUNDRY
Saint Louis

Catalogue No. 8

Oriental Rugs and Draperies

Showing some
of our recent
importations
from looms of
the Far East

Richmond Rug Company
Richmond, Va.

Foster, Webb and New Caslon in display
Made by
INLAND TYPE FOUNDRY
Saint Louis

**Eleventh Annual
Report**

Home for Crippled Children

Homewood, Mississippi

1905-1906

Conducted under the auspices of
the State Grand Lodge of the
Society of Fraternal Brethren

STATEMENT

Madison, Ohio, 190

M.

In Account With

Johnson Stove Company
Stoves and Ranges

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We Carry a Complete Line of
Wall Papers

1283 Sangamon Street
Monroe, Ind.

The



Foster & Webb Series

Used in
Combination

Originated and Designed by

**INLAND
TYPE FOUNDRY**

**Saint Louis New York
Chicago Buffalo**

Number 14

SPRING CATALOG

1906

HIGH-GRADE RANGES

Factory and Works: CLEVELAND

1906

CLARKE STEEL RANGE CO.

(Set in Foster and Webb—See other side of this sheet)



Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- VEST-POCKET MANUAL OF PRINTING. 50 cents.
- SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents.
- SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents.
- MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.
- SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.
- MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.
- AMERICAN MANUAL OF TYPOGRAPHY. New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.
- IMPRESSIONS OF MODERN TYPE DESIGNS. Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.
- BERAN: SOME OF HIS WORK. Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. \$3.
- SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.
- LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.
- THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.
- ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, \$1, postpaid.
- TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three stand-points—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.
- TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.
- PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.
- THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.
- CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, \$2.
- MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.
- HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.
- PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to

show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

INITIALS.

The illuminator who decorated the works of the early copyist with initials and borders of bright colors and gold, knew the art of making "the book beautiful." The earliest manuscripts had no title-pages; vellum and linen papers were hand-made and therefore costly, and the title-page may have been considered wasteful by the copyist. This absence of titles suggested the use of illuminated initials and sumptuous borders as a means of adding decorative beauty to a rectangular introductory of uniform lettering. The initial offered a principal and most satisfactory field of elaboration for the artists of the Flemish school at the close of the fifteenth century, who executed the most elaborate illuminated manuscripts for opulent patrons of the art. The great Grimani Breviary, hidden away in the Old Library of Saint Marks, at Venice, Italy, is one of the most magnificent specimens in existence. It represents the life-work of some of the greatest illuminators of that time. The work was executed regardless of time, trouble and expense for an unknown person connected with the Franciscan order



FIG. 1.

and the precious manuscript was handed down through a series of sales and bequests, until it was duly presented, in 1593, in a full session of the senate, to the Doge Pascal Cicogna, and deposited in the treasury of the Church of San Marco, where it remained until 1797. After that the book passed out of existence, so far as public knowledge of its whereabouts was concerned, until recently discovered in the Old Library of Saint Marks. Some of its pages are specimens of faultless hand-lettering, and the elaboration of its initials and the exquisite coloring used throughout reveal the remarkable skill of the Flemish artists.

None of the modern successors of the master printers during the Gutenberg period have ever surpassed in strength or harmony the work which they executed while closely following the traditions of the old gothic manuscripts.

Immediately after the advent of movable types, most of the fancy initials were engraved on wood, and some of these are now considered as models of beautiful lettering. Yet these failed to satisfy the esthetic taste which had been cultivated by the quill in the hands of the master artists of an earlier period. And so it followed that the illuminator continued for a time to supply the initials and the decoration of the printed work. A blank space was usually left in the type matter so that the purchaser could employ his own artists and make his own color selection.

A Morning Prayer

GOD day returns and
brings us the petty
round of irritating
concerns and duties
Help us to perform them with
laughter and kind faces; help
us to play the man, let cheer-
fulness abound with industry
Give us to go blithely on our
business all this day, bring us
to our resting beds weary and
content and undishonored;
and grant us in the end
the gift of sleep.

Robert Louis
Stevenson

FIG. 2.

This proved expensive and purchasers frequently neglected to supply the initials. Copies of expensive editions containing these blanks are still in existence. The system was soon abandoned and the printer returned to the use of wood engravings.*

Notwithstanding the skill and talent that were required to produce the elaborately engraved initials of the early editions, the wages of the artists were but a pittance. None of the works of the early printers is equal to the books of Christopher Platin in his liberal use of wood engravings.*

While the tedious medieval methods of production are

* In his work, "The Practice of Typography," Theodore L. De Vinne says: "Platin's account-books, still preserved, show that the engraving on copper of title-pages of books in folio cost from 70 to 100 florins each. Initial letters engraved on wood, some of great size and full of fine work, did not average in cost more than 10 sous each. Some cost about 1 sou. The little figures of a missal, admirably cut on wood by Van Leest, cost from 20 sous each, and larger blocks full of figures from 5 to 10 florins. Mechanical, literary and artistic work could then be bought for little money. Platin's compositors earned from 7 to 9 sous a day; some of his educated readers and correctors were paid much smaller sums."

clearly incomparable with the rapid printing machinery and the use of photography in process engraving of to-day, yet it is a fact that the best printed books of the period fall short of the high standard of art maintained in these master works of our predecessors. We are unable to produce the exquisite color effects and we have failed to supply the rare artistic touch found in some of the best of these old works. The secret of producing permanent colors and tints is practically a lost art. The beautiful crimsons, the rich purples and the delicate tints used in the initials of the great Grimani Breviary have lost none of their beauty in five hundred years. The colors have been mellowed with age and they possess a subtle delicacy of tone that is inimitable by the modern colorist. We are in the midst of a revival of ancient art in typography, and it is true that many of the most artistic effects are modified copies of medieval designs. A diligent search for hidden gems on neglected shelves of old libraries is a source of great pleasure to the man who loves his art. Recognized makers of distinguished books and well-known designers of modern initials and lettering have profited by research. But the compositor is less fortunate. The ancient and historic art treasures are not at his command. He must profit from a careful analysis of facsimile reproductions and the few masterpieces available in the art departments of all public libraries, and by a diligent study of recognized works on medieval lettering and bookmaking.

Aside from the rare color effects and the splendid



Das neunzehnte Jahrhundert aber ist nicht bloß in seinen Anfängen, sondern auch weit hinein in die Zeiten seiner wirtschaftlichen Genesung und Stärkung das Buch nur des Inhaltes wegen da gewesen. Denn wie einen Bettler, in jämliche Lumpen gehüllt, unbeachtet, stößt man es in die Welt, unbekümmert um den lächerlichen Widerspruch zwischen Inhalt und Aussehen, ja als wollte man umgekehrt einmal zur Abwechslung aus Königstöchtern Altschmiedeln machen. Warum dies aber bei uns Deutschen so besonders schlimm ausfiel? Wohl, weil wir im Gegensatz zu Romanen, Skandinaviern und Engländern auf die Erscheinung auch des Menschen so viel weniger Gewicht legen. Die deutschen Dichter und Gelehrten in ihrer Vergeßlichkeit und Unordentlichkeit sind ja nicht nur in den Witzblättern, sondern auch in Wahrheit leider noch nicht ausgestorben. Gute Haltung und Pflege des Körpers dünkt manchem noch als Sünde wider den heiligen Geist. Solche Sonderlinge legen auch dem Kleid, in dem sich ihre Geisteskinder der Menschheit vorstellen, keine Bedeutung bei. Das mag mit Ursache sein, warum wir nicht bei den köstlichen Überlieferungen unserer eigenen Zeit, sondern in der Fremde in die Lehre gehen mußten, als sich die moderne Kunst auch auf die Buchausstattung bejann. Juf. Leijding

FIG. 3.

designs to be found among some of these old initials, there are other things that add to the beauty of most illuminated manuscripts. The student observes an existing relationship between the design of the initial letter and the text; he recognizes harmony in the size of the initial and the size of the page; equalization of margins between an initial and its surrounding text; correct separation of the initial from the text in accordance with the closed or open order of the spacing of the lettering of the page; correct alignment of initials with the body matter; means of overcom-

ing the unequal whitening created by the initial letters A, F, L, P, T, V, W and Y; and the correct color of ink to be used. One or more of these points are frequently overlooked in the use of initials in the best works of to-day.

The suitability of a certain initial to its accompanying

FOR MANY YEARS bridges, more or less simple in construction, have been supported by cables.

The first of these was probably a crude structure supported by grapevines, and from this there developed bridges of short spans with cables of manilla rope or

FIG. 4.—INITIAL WITH IMPROPER MARGINS.

text should be the first consideration of the typographical designer. Heavy black text initials should never be associated with modern roman book faces, and modern roman



ESSAGES FROM THE FIRING LINE invariably tell of the success or failure of a great advance movement.

Our interest in the information they bring is measured by our personal concern in a successful issue.

These pages therefore should interest you!

FIG. 6.—BAD EFFECT OF SHORT PARAGRAPHS.

initials are unsuitable companions to old-style faces. The principle of shape harmony is exemplified in Fig. 1 by the association of an initial and a border, both of which have



OLORADO, the land of blue sky and perfect weather, the region of high mountains and picturesque rivers, glistening in the radiance of a western sun.

This is the entrancing region to which the traveler is introduced, where he may look

FIG. 8.—EXAMPLE OF IRREGULAR MARGINS.

something in common with the style of lettering adopted as a body type. The graceful flow of the border and the initial and the spacing of the lines of the flourish are in

COLORADO, the land of blue sky and perfect weather, the region of snow-clad peaks and picturesque valleys, where there is always vigor in the air and tonic in the breezes, where it is a pleasure to be alive. This is the entrancing region to which lovers

FIG. 10.—UNEQUAL MARGINS PRODUCED BY SHOULDER OF INITIAL.

accord with the character and spacing of the typography of the page. Fig. 2 is composed after a style adopted by William Morris in the Kelmscott books. Two faces and three bodies of type made from his own designs were used in all of the work turned out by the Kelmscott Press. The prayer is composed in Satanic, a close model of the Troy type, which was made in but one size, about equal to modern eighteen-point, and which was used in his "Historyes of Troye." The initials were of goodly size, with the general contour of the body letter ornamented with floral

scrolls and flourishes. Fig. 2 is a characterful study that bears analysis. It will be noted that the body-type of the prayer is supplied with a vigorous initial and a strong heading. The title line begins with the capital letter A and it is followed immediately by a large capital M. By

WITH the enormous increase in the use of electrical apparatus, steam and water turbines, and of all forms of rotating machinery, has come an increasing demand for accurate speed-indicating

FIG. 5.—CORRECT MARGINS.

composing the heading in conventional style over the body of the text, three large capital letters would be brought in juxtaposition in the upper left-hand corner of the page.



INCE 1855—a half century—we have manufactured mechanical rubber goods of every description, keeping pace during that period with the strides of science in the discovery of new uses for rubber, and the invention of improved appliances for its manufacture, as befits one of the oldest and most progressive concerns in the line.

concerns in the line.

FIG. 7.—POSSESSES MANY COMMON ERRORS.

These are little things that the compositor must not overlook. By substituting a capital A of a smaller size, the balance of the page has been greatly improved without destroying its typographical appearance.



HE art of making the printed book an object of beauty has never stood higher than it did in Germany at the time when the art of printing was first invented. None of Gutenberg's successors have ever surpassed in strength or harmony

FIG. 9.—EXAMPLE OF CORRECT MARGINS.

The size of an initial is largely controlled by the character of the work and again by the size of the page. In magazine work and regular commercial editions, not par-

COLORADO, the land of blue sky and perfect weather, the region of snow-clad peaks and picturesque valleys, where there is always vigor in the air and tonic in the breezes, where it is a pleasure to be alive. This

FIG. 11.—SHAVED OR TITLE-LINE INITIAL WITH CORRECT MARGINS.

ticularly of a decorative nature, initials that line with two, three or four lines of text are large enough. In editions de luxe, elaborately decorated books, circulars and announcements, it is entirely proper and even preferable to use initials of a much larger size. An initial well-proportioned to the size of the page is shown in Fig. 3. In this example we are confronted also with the question of correct whitening between the initial and its surrounding matter. This is governed chiefly by the character of the initial and the body-type. When a light-faced text letter

is used in connection with a strongly contrasting initial with a well-defined enclosure of rules and ornamental work, the work looks better without a surrounding margin of white. Much of the beauty and character of Fig. 3 would be lost by supplying the usual indentation.



VERY comfort and luxury is found in this great hotel, which rises in the midst of a romantic and primeval world. A sojourn here is one that will never be forgotten. The rates are \$3.50 per day and upward.

FIG. 12.—INCORRECT ALIGNMENT.

Fig. 4 shows a few lines taken from a catalogue produced in one of America's representative printing houses. In this the margins of the initial are abnormally large and



THE ARGUMENTS advanced by some makers are apt to prove more or less confusing to the average man when buying clothes. We know you will agree with us in saying that transactions of this kind require nothing more than common sense, and that there is no ground for confusing arguments.

FIG. 14.—INCORRECT ALIGNMENT.

the letter F seems to lose its identity as a substantial part of the page. In Fig. 5, taken from a catalogue produced in the Matthews-Northrup Works, Buffalo, the letter W is used as an initial. The wide openings of this letter make it even more difficult to handle than the letter F in the preceding example. It shows a decided improvement brought about by careful spacing to attain uniform margins in open initial letters. Fig. 6 shows extremely poor margins caused by a number of short paragraphs surrounding a large initial. These break-lines can be avoided by running in all paragraphs with suitable paragraph marks, or by the substitution of a smaller initial. The most artistic effects can only be attained when the paragraphs are long enough to cover the entire initial, with at least two or three additional lines before the break-line occurs. Fig. 7 possesses many of the common errors to be found in the modern chapter heading. The initial is a mortised box design used with a modern body letter. This suggests the use of an initial with modern characteristics, in preference to the old-style antique. The body-type is set solid and closely spaced, which should regulate the margins of the initial. Three points of white surrounding the initial would add improvement to the appearance of the page. The effect of the short line which covers the bottom of the initial is particularly displeasing. Modern body-type with tall ascenders is responsible for irregular margins in a number of cases. Compositors frequently fail to make allowances for the large shoulders at the top of the lower-case letter. This creates a larger white space at the bottom of the initial than on its right-hand side. (Fig. 8.) This error is corrected in Fig. 9. When an initial letter is used with body-type of the same series, such as Caslon Old Style, or McFarland, of the old lining systems, the large shoulder of the initial will create a white space at the bottom of the type entirely out of proportion. (Fig. 10.) These margins should be corrected by using a title-line initial, or by shaving the bottom of the letter on a mitering machine. (Fig. 11.)

There has been considerable controversy as to the correct method of aligning an ornamental initial with its

accompanying text. Some authorities insist that the body matter should align with the initial proper and not with the ascending ornamentation, while others hold the opposite view. This matter is regulated entirely by the character of the initial. When the ornamentation is enclosed



MORTON motor bicycles are fitted with steel rims and two-inch Dunlop detachable tires; these have proved the most satisfactory for all-around work. Although it would seem that two-and-one-half-inch tires are better

FIG. 13.—CORRECT ALIGNMENT.

with a border of well-defined lines, as shown in Figs. 12 and 13, the type should be aligned with the border and not with the initial proper. Vigorous initials with faint scrolls and delicate ornamentation suggest alignment of the type and the initial proper. Fig. 14 would be improved by lowering the body matter about three points.

The initials of the old manuscripts supplied the chief decoration of the work and the character of the elaboration of these devices oftentimes removed the letter a considerable distance from the word of which the initial was an integral part. The distance between initial and type is even more pronounced in some modern derivations from these old designs and it often requires a stretch of the imagination to properly connect the letter with the word. This is a matter of taste, to a great extent, but it is sufficient reason to cultivate a prejudice against the box initial in the minds of many patrons of the art. The most practical and more acceptable initial is the one in which the letter proper admits of being closely connected with the word of which it forms an integral part. Some admirable initials of this character are shown in Fig. 15.



FIG. 15.

I HAVE been a reader of THE INLAND PRINTER for over eight years, and I don't see how any ambitious printer can get along without it.—Louis E. Ruden, Jamestown, New York.

PRESSROOM

BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James F. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

CUT OVERLAYS A NECESSITY.—J. F., Boston, Massachusetts, writes: "I am a cylinder pressman, but getting an opportunity as a prover in an engraving house, I took it and had six months' experience there, and I must say that the experience was very valuable to me. It demonstrated to me what a printing pressman can obtain from the average half-tone, notwithstanding many articles on the subject to the contrary which we oftentimes read in trade journals in regard to exaggerating values in the subject by constructing an overlay 'so-and-so,' to obtain shades, gradations, and, in other words, to correct and criticize the ideas the artist intended to convey. Now, I find that the less work that is done to a half-tone the better, but when such work is done, let it be to the purpose and very sparingly. I have picked out a few difficult subjects to send you for advice, and if you had them to run in a form with a dozen or more cuts along with type matter, how would you go to work to keep the high lights transparent and clean? For instance, take cut No. 1, the beach scene; the sky was etched too fine, the original was not good and therefore the negative is at fault. We doctored up this cut and sent it out as a perfect half-tone, but I know too well how it will act when the pressman gets it. Of course it will be fastened down, which is

some help, but, as I said above, the less treatment such a subject receives, the better and cleaner it will look. If an overlay be applied, I contend it will not stand more than a two-sheet folio, and I find it so from experience, that if heavier is used the lights will not print, and when the latter must be spotted up, what a dirty looking job it is! But how is a pressman to know all this ahead of time? The engraver's proof is perfect, and when he pulls his first sheet it perhaps is no heavier in the lights than the other cuts, which generally come out all right. Now, take cut No. 2 and examine that. Again take a subject like cut No. 3 and examine the high lights. This will not stand a strong overlay. I should not care to do more than have a two-sheet folio, as heavier will bear off the lights, necessitating building or spotting up, with the result that after a few hundred impressions have been run the lights are dirty. There are tricks in all trades; the



FANTANA DANCE.

Drawn by Ellsworth Young, Chicago Tribune.

engravers have theirs, but at the printing pressman's expense. I congratulate myself that I could turn out superior work at the end of six months to that of a prover next to me who worked ten years at proving. A lightly made pyramid will do all that is necessary to bring out all there is in an ordinary engraving on a proof press, with the paper we use. I found this safe as a rule. I frequently hear pressmen say that they get as good results with trace-up overlays of folio and claim results to be as good as pressmen using the regular cut overlay, also running their work without slipsheeting. I know it is done on three-color processwork, but not on black. I have done the same myself, but will not claim as good

results as when using cut overlays." *Answer.*—While your experience as a prover has demonstrated to you that a very finely finished proof may be obtained from a flat impression, the fact still remains that a well-constructed cut overlay is an absolute necessity where best results are desired. As to the strength of an overlay, much depends upon the nature of the subject, the kind of stock employed, etc. Cut No. 1, showing huge rocks in the foreground, with river and hills in the back, and the plain tint forming the sky, is a very good subject for a three-ply cut overlay. This cut-out should be made from hard paper, 28 by 42, 60 pounds to the ream, the base sheet being used for the sake of impression only. Little

PACKING FOR CYLINDER.—T. P. Company, Leavenworth, Kansas: "(1) In the last number of THE INLAND PRINTER you stated that the correct packing on the cylinder should not be more than one sheet higher than the bearers. I have made the packing according to your directions, but the impression is not heavy enough. I have had trouble lately with leads and quads coming up, and on the advice of a pressman here I set my cylinder bearers about one point higher than type-high and set the cylinder so that it just touches the bearers. Of course that makes the cylinder one point higher than type-high and my press needs that much more packing, and consequently cylinder and bearers do not travel together. Would you advise the use of iron



THE HOME OF MY CHILDHOOD.

Photo by R. R. Sallows, Goderich, Ontario, Canada.

bear-off would be noticed on a cylinder press with such an overlay if the press was adjusted properly. The finished pressman can usually tell after a firm impression what to expect from a half-tone, and if this cut should appear as light as the other surrounding cuts, careful overlaying would only serve to further improve the appearance. Cut No. 2 should be worked in the same way as cut No. 1, excepting the base sheet, which could be heavier, owing to this cut being vignetted. Chamfer the base sheet carefully where the vignetting appears. It is not advisable to use folio in the mark-up sheet for half-tones, especially in the high lights, as tissue is sufficient when cut overlays are applied. On cut No. 3 a two-ply cut-out is sufficient, bringing up the small details by means of a trace sheet. Very good results may be obtained with trace-up overlays of folio, if properly made, though a single cut-out of book paper and bringing up only such parts as is necessary with folio consumes less time and also forms a better make-ready.

bearers instead of wooden ones? Should rosin be used on the bearers? (2) Is there a special ink for use in printing soap wrappers on No. 1 print paper? I use common printing-ink, but it seems to turn gray after the wrappers are used." *Answer.*—(1) Your bearers are too high; they should be lowered to type height. The cylinder can then be lowered and only the correct amount of packing will be necessary. Sometimes, of course, on heavy forms it will be found necessary to carry one or two sheets more impression. In such a case it is well to place a part of this extra amount under the form, so that the bed and cylinder will reciprocate. Metal bearers are preferable to wood, from the fact that they retain their regular height and will remain uniform the full length. We do not advise the use of rosin or other substance on the bearers, as it is not necessary when the cylinder is adjusted properly. (2) A black ink suitable for printing soap wrappers may be obtained from any reputable inkmaker at about 20 cents a pound.

IMPERFECT MAKE-READY.—The presswork on the specimen submitted by A. R. & Co., Baltimore, Maryland, is hardly up to the standard, sufficient pressure not being applied to the solids of the cuts to produce an effective job of printing. A cut overlay should be applied when running work of this kind, so that the ink may be pressed into the paper, leaving the solids sharp and black. Soft black ink, such as is used in half-tone printing, is most suitable for these subjects, and it will also lie smoothly on enameled papers.

PRINTING ON BLACK STOCK WITH WHITE INK.—J. J., Montreal, Canada, writes for information concerning printing on black label stock with white ink. A solid white, such as is used for dark cover-papers, is necessary. This should be reduced slightly so that it will distribute perfectly, as perfect distribution is absolutely necessary for printing of this kind. As a reducer, use vaselin or reducing compound, with a few drops of Japan dryer. It will be found that a second impression is necessary, but the first should be dry before applying the second. When running the second impression it is best to use a heavy varnish as the reducer. The first color acts as a size or grip coat. There will then be little danger of the stock picking.

SECURING REGISTER.—A. F. D., Newark, New York, writes: "Will you kindly tell us what we can do in an ordinary country office to help register work on enamel

all that lies within the pressman's power to secure perfect register. Accurate feeding, of course, is necessary, and this should be tested before any attempt at adjustment is made. When running close register work the drop guides should rise just in time to clear the sheet after the grippers take hold. This may be tested by running the press around slowly until the grippers have just closed. At this point the guides should be raised just enough to allow the sheet to pass under the guides without breaking the edges. Next, the sheet bands should be set to hold the sheet closely to the cylinder at all times during the printing stroke. If the press is equipped with a brush, this should also be set so the sheet will be smoothed out nicely and held in its proper place. The tongues which support the sheet when feeding to the drop guides should lie as close to the cylinder as is possible without marking the printed matter as it is being delivered to the fly. If the form be open, with only an occasional line here and there, it is best to run a tape through the center margin to support the sheet while it is being printed. Each color should be fed to the same position of the guides, shifting the form in register to suit. Carry as near the same amount of packing on each color as possible, and the same speed should be maintained throughout the entire job. When doing colorwork, it is best to keep the stock well covered while running by placing waste sheets at the bottom, and at least twenty-five sheets on the top of each lift. This will prevent shrinkage and insure perfect register of the stock.

CLEANING HALF-TONES.—C. H., Bradford, Pennsylvania, writes: "A form came to the pressroom containing one large half-tone, which failed to give satisfactory results. Upon examination I found particles of fleece clinging to the screen or face of the cut. After a thorough washing with oil, lye and benzoine, the fleece still remained. No waste or rags was used in the wash-up." *Answer.*—Nitric acid, one part, to ten parts water, forms a good solution for cleaning half-tones. This should be applied to the face of the cut and rubbed briskly with a stiff brush. The cuts should then be washed a second time with alcohol or benzoine and wiped dry. If any particles remain on the cut after this operation, they can usually be rubbed off with a soft rubber eraser.

INTERESTS ART LOVERS.

I take advantage of this opportunity to compliment you on the high rank which THE INLAND PRINTER occupies among the art papers. Though in no way connected with the printing trade, I greatly enjoy each issue of your periodical, each one being a fine piece of neatness and display; and I may say that I even prefer it to specific art journals, as its contents are better than those of these abstract papers, within the reach of the practical art amateur. Besides, the greater portion of the leading articles are not exclusively confined to the printing trade, but may be read with interest by anybody who is open to questions of national economy, general business principles, or of the raise of the standard of artistic taste.—A. Stoll, Dattwil, Switzerland.

ARTISTIC AND IMPARTIAL.

I can not think of anything a printer would rather have than a subscription to your valuable magazine. I myself go into raptures of delight every time I see a copy of the same; so will any lover of artistic printing and fair and impartial discussion of matters pertaining to the printers' trade.—Adolph Westheimer, San Antonio, Texas.



"SUNNY JIM."

Photo by J. Manning, London, Ontario, Canada.

book paper? In taking 25 by 38 enamel paper on a four-roller press we find that the register in several cases has been off upward of a nonpareil. We have some work ahead that will require close register, and we would appreciate any suggestions you can give us to overcome the difficulty." *Answer.*—The following suggestions cover about

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

A MOST complete and creditable special edition of the *Times* (Davenport-Rock Island-Moline, Iowa) was recently issued. There were ninety-two pages, every section in two colors, all nicely printed and well filled with excellent ads.

CANADA is pushing to the front typographically. The latest bid is made by the *Stratford Beacon* with a semi-centennial number in magazine form of ninety-six pages and cover. It is one of the finest pieces of work from across the border I have seen.

AMONG the hundreds of Christmas issues which are always received at this season there are few which equal in neatness and general excellence the *Pittsburg* (Pa.) *Index*. Among others which deserve particular mention are those of the *West Virginia News*, of *Ronceverte*; *Wilcox* (Neb.) *Herald*, *Climax* (Mich.) *Cereal*, and *Washington* (Pa.) *Star*. Newspapers intended for criticism must be sent to the address given at the head of this department.

NEARLY one and a half million votes were cast for the winning candidate in a subscription canvassing and voting contest recently conducted by the *Humboldt Times*, of Eureka, California, in which a \$600 piano was the prize. The next contestant had nearly as many votes and was also given a piano of equal value as a consolation prize. In all, over four million votes were recorded, making the contest a wonderful success.

"REFUSED" NEWSPAPERS.—David Townsend, manager of the *Idabel* (I. T.) *Signal*, sends the following clipping from a contemporary and asks as to the legality of the assertions in the third paragraph:

NOTICE TO SUBSCRIBERS.

We can not discontinue subscriptions when the time paid for expires unless we receive notice. Our subscription list is too large for us to attempt to do so.

When you desire your subscription discontinued, you must notify us or your postmaster. Then if the paper continues to come, refuse to take it from the postoffice.

So long as you accept the paper from the postoffice you are responsible for the price of subscription and the account is collectible by law. Do not "refuse" your copy of the paper until your account is settled in full to date.

We are frequently asked to send the paper up to a certain date and then discontinue it. This we can not undertake to do. You must notify us or your postmaster at the time you wish it discontinued.

This practice is entirely wrong, and has been many times so pronounced by the postoffice authorities. A subscriber may order his paper discontinued at any time without paying his account in full, and may thereafter refuse to accept it. He may also subscribe for a given period and at the time of subscribing order the paper discontinued at the end of that period. The publisher who continues sending his paper to such a subscriber does so at his own risk, and, in fact, every subscription is supposed to expire when the time paid for has elapsed. According to a strict interpretation of the postoffice regulations, a paper can not be sent on an expired subscription at the second-class rate.

M. H. SPENCE, publisher of the *Elmwood* (Ill.) *Gazette*, used a large cut of the accompanying photograph of his



THE DEVIL AND HIS SWEETHEART.

little son and neighbor's daughter on the cover of his Christmas issue. The number contained over seventy columns of advertising, all of which was secured at a rate of over 10 cents an inch.

AD. COMPOSITION.—The holiday season brings much extra ad. composition and ads. are rushed into type with the greatest possible speed. Yet it is surprising how amid all the rush the great majority are well displayed, the proper lines being brought out in a simple, straightforward manner, with more than the usual amount of matter set in body-type. Many compositors get nearer to

the desired result at such times than when they make an effort to do something unusual. Then they use too much ornamentation and too much display. The large number of ads. set at this season has resulted in an exceedingly large number being submitted for criticism, and only a very limited amount of space can be devoted to each. A. Le Roy Leidich, of the Easton (Pa.) *Express*, sends three ads. for an opinion as to the best. That of the *Free Press* is first, the *Express* is second and *Argus* third. Some very good ads. are submitted by Rex H. Lampman, of the Neche (N. D.) *Chronotype*, although most of them are ornamented to the limit. No. 1 is a sample of Mr. Lampman's composition. From a large number of samples submitted by E. H. Wynne, of the Grafton (N. D.) *News and Times*, two are shown (Nos. 2 and 3). These have an unusual

No. 1.

number of panels, but are neat and attractive. Other good ads. were submitted by John F. Spiller, of Covington, Kentucky; Arthur Glidhill, Colorado Springs (Colo.) *Telegraph*; Charles H. Branham, Wil- lows (Cal.) *Journal*, and C. H. Fairchild, Jamestown (N. D.) *Alert*. The work of W. F. Spangenberg, Rockford (Ill.) *Register-Gazette* would be improved by omit-

No. 2.

ting the ornamentation around the words in some instances. The panelwork is a little overdone in the ads. of F. W. Pyncheon, Yankton (S. D.) *Press and Dakotan*. J. C. Grove, Oregon, and H. J. M., San Antonio, Texas, fail to

Western city, asks for a rate card, saying: "Rates have gone all to pieces during the past year or two owing to changes in management of the *Herald*. We want to put into effect a new rate card on January 1. We want to establish a rate which will be just to publisher and advertiser. There must be a proper basis for figuring space on

No. 3.

a daily having fifteen hundred circulation, and we are willing to accept that basis on which to build up the business here. You grasp the idea! Now send us a rate card which will meet the situation." *Answer*.—A suitable rate card for a daily of fifteen hundred circulation was published in THE INLAND PRINTER for January. There is no recognized basis for advertising rates, notwithstanding the fact that different writers and different advertising agencies have asserted their beliefs that different prices per line or per inch per thousand of circulation should be the accepted rule. As a matter of fact, every publisher fixes his own rate and gets all that he can, his demands being limited only by the bitterness of his competition. The rates quoted above are about the average with the added advantage of being accurately graded from 30 cents for the first inch to a little over 4 cents an inch for one column one year. Honestly, though, I do not see how any publisher of a daily newspaper can afford to publish advertising for 4 cents an inch, and I only quote such a rate because it is demanded. I am a firm believer in an open-space rate, every contract based on the number of inches used in one year. I would advocate the adoption of a card like this:

Transient rate	\$0.30
50 inches and less than 100 inches .....	.25
100 inches and less than 250 inches .....	.20
250 inches and less than 500 inches .....	.18
500 inches and less than 1,000 inches .....	.15
1,000 inches and less than 3,000 inches .....	.12
3,000 inches and less than 6,000 inches .....	.10
6,000 inches and over .....	.08

bring out one line prominently in their ads., making the mistake of having the display all the same size.

ANOTHER RATE CARD REQUEST.—The publisher of a daily paper with a circulation of fifteen hundred, in a

AD-SETTING CONTEST No. 19.—For THE INLAND PRINTER'S Ad-setting Contest No. 19, I have selected a

small ad., one which will take but little time to set, yet one which may prove a little puzzling to properly display. The copy is as follows:

Annual Spring Exposition of the Fashionable Blanchard Garment for men and young men.

To those discriminating, economical men and young men, who want to be stylishly attired at a moderate cost, we extend a cordial invitation to view our spring display of nobby Blanchard suits and overcoats.

We are showing every popular fabric, pattern and fashion in all the exclusive effects and designs.

Our assortment is so complete and choice that we can accurately fit men of every size and proportion in their most becoming style.

James Blanchard, Outfitter for Men, Women and Children.

The same rules which have so satisfactorily governed previous contests will be used:

1. Set 13 ems pica wide by 4 inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."
6. Use black ink on white paper, 3½ by 6 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before March 15, 1906.

The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. While the ad. is a small one, yet there is room for the display of considerable talent in selecting and arranging the prominent lines. Special care should be taken to have the size of paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as in the last contest several ads. were not admitted through being too late, four not arriving until two months after the sets had been sent to

contestants. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Knoxville (Iowa) *Journal*.—A little more impression and more even distribution of ink are needed, and the first page is spoiled by the big ad. at the top.

Carp (Ont.) *Review*.—Caps. should be used for the first part of double heads. Paper has the appearance of being printed wet—dry would be better.

Asheville (N. C.) *Gazette-News*.—Margins top and bottom are too narrow. An attractive first page.

Idaho Falls (Idaho) *Post*.—Aside from the many rules and panels in conjunction with the title, the new paper is a very creditable one.

Altus (Okla.) *Times*.—Criticism of last February has not been observed.

Berlin (Wis.) *Courant*.—More prominent heads and less ads. would improve the first page. Headings on correspondence should be in heavier type.

Nemaha County *Teacher*, Auburn, Nebraska.—The unusual amount of white space preceding headings and at the bottom of page 6 is not a commendable innovation.

Cumberland County *Leader*, Greenup, Illinois.—First page spoiled by advertising, and last page of issue of November 2 lacked column rules.

Estherville (Iowa) *Enterprise*.—A neat paper from start to finish.

Lake Geneva (Wis.) *Moccasin*.—Aside from the cover-page the publication is decidedly amateur. Publisher's announcement should take less space, and fewer pages and less "stretching" is advisable.

Menomonie (Wis.) *Times*.—Correspondence should have more prominent headings.

Walker (Iowa) *News*.—A short rule above the display heads in the second and sixth columns would be better. The last line of a paragraph should never appear at the top of a column, unless it is a full line.

Bluffton (Ind.) *News*.—New column rules are needed and publisher's announcement should be reset. More care should be taken in the make-up of plate matter.

Isabel (I. T.) *Signal*.—More ink is the principal need. Date line is too prominent.

High School *Banner*, Cherokee, Kansas.—A neat little paper. Town and State should appear in connection with the date line.

Decorah (Iowa) *Republican*.—The border on correspondence heads is too heavy for the type used. First page should be reserved for the more important news articles.

Saranac (Mich.) *Advertiser*.—In grading headed items, longest should be first. Head rules on first page are too heavy.

Minnetonka *Record*, Excelsior, Minnesota.—The new heading is an improvement. Some of the longer local items should have heads.

Ouyhee *Avalanche*, Silver City, Idaho.—The paper has improved. Keep as few faces as possible in the display of each ad.

Bremerton (Puget Sound Navy Yard) *Searchlight*.—Aside from the heavy headings on the seventh page, which are out of harmony, there is nothing to mar an exceptionally neat paper.

Wilcox (Neb.) *Herald*.—The top of your first page should not be sacrificed to advertisers. "Material" should not have been divided in the display head on the fifth.

Oconomowoc (Wis.) *Enterprise*.—Presswork could be improved, although type is badly worn. The paper would have a much better appearance if the first page was reserved for reading matter.



KIRMESS DANCERS.

—Chicago Tribune.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85 postpaid.

THREE-COLOR PHOTOGRAPHY. By A. von Hübl. \$3.60 postpaid.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

QUESTIONS FOR PROCESS STUDENTS OF PROCESSWORK.—

Here are some of the questions and tests put to students of photo-mechanical processes by the Examinations Board of the City and Guilds of London Institute. It will be a profitable exercise for any of us who profess to know something of processwork to find how many of the questions he can answer. The questions are numbered as follows: (1) Describe the camera, lenses and appliances necessary for the production of negatives for half-tone blocks. (2) What is the object of employing diaphragms, or stops, in the making of negatives? Describe the use of

irregular-shaped stops for half-tone negatives. (3) What are the constituents of a silver bath for the half-tone process? (4) What intensifiers are in general use for the making of negatives for process blocks, by the wet collodion, collodion emulsion and the dry plate process? (5) Describe the process of printing on metal, for line blocks on zinc, and half-tone blocks on copper. (6) Give a short description of preparing negatives for the three-color process by both the direct and indirect methods. (7) How are blocks made from three-color negatives? State shortly the methods of printing on metal, etching and proving. (8) Describe generally the process of etching line blocks on zinc. (9) Describe generally the process of etching half-tone blocks on copper or zinc. (10) State what you know about the printing of three-color blocks, the kinds of ink and paper, the order of printing, and how the separate printings are registered. In the Honors Grade some of the questions were: (1) In the making of negatives for half-tone blocks, what essential qualities are necessary in order to produce the maximum of picture effect as apart from the simple breaking up of the subject into dots? Give details of working. (2) What is the effect or advantage (if any) of employing elongated or irregular-shaped diaphragms in the preparation of negatives for three-color blocks? (3) Have the colors used in "light filters" for three-color negatives any effect on the focal length of separate images, and if so, what steps may be taken to



make the pictures coincide? (4) Give formulæ for the preparation of both liquid and dry light filters for three-color negatives, and state which color sensations are affected by each separate filter. Besides answering these questions the students were obliged to give practical demonstrations of the various processes. This many readers of these questions might do without being able to tell the reasons for the various operations.

HOMOCOL, WHERE TO OBTAIN IT.—E. J. Stillings, New York, asks: "In the February INLAND PRINTER you tell about Homocol as an ideal dye for three-color work. I have failed to find it at any of the agencies for aniline dyes." *Answer.*—The Farbenfabriken of Elberfeld Company, 40 Stone street, New York, has imported a stock of Homocol which they put up in one-gram vials, the price being \$4 a gram. The price seems high, but when it is remembered that one gram of Homocol makes up twenty-five gallons of solution ready for use, capable of sensitizing one thousand 5 by 7 plates, it is not so expensive.

HENRY WOLF, AMONG THE LAST OF THE GREAT WOOD ENGRAVERS.—American wood engraving reached its highest state in 1882, when the fifteen of our most skilled users of the graver formed the Society of American Wood Engravers. About twenty years ago they published one hundred copies of a volume containing examples of their

work on Japan paper, and a popular edition of six hundred volumes. About twelve of that band of engravers are living; only about three of them receive any encouragement to practice their art, and copies of that volume on Japan paper they produced in 1887 are now worth their weight in gold. Henry Wolf is at the present time the most actively employed of the great wood engravers, his blocks appearing occasionally in *Harper's*

province. At fifteen he went to the School of Arts and Trades at Strasbourg to study drawing and wood engraving, and from that time to this he has been studying and practicing his profession, for he holds that, like violin or piano playing, the engraver must keep in constant practice to retain his touch. In 1871 he came to America and worked on the *Century* and *Harper's Monthly* magazines. Since 1877 he has worked on his own account. When



From painting by JOHN W. ALEXANDER.

"A QUIET HOUR."

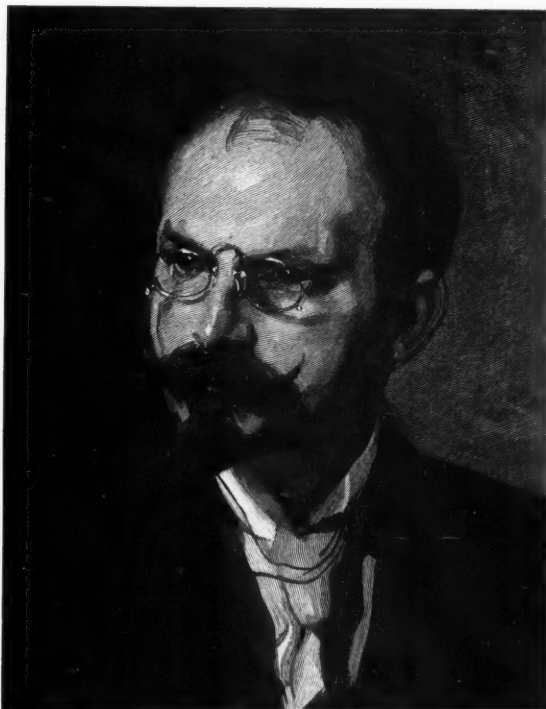
Courtesy *Harper's Magazine*.

Engraved on wood by Henry Wolf.

Magazine. The writer called on him recently in the front room of his apartments in New York, where he does his engraving for six or seven hours each day, working only in daylight. He talked interestingly of the long and hard training he went through to acquire his present knowledge. In 1852 he was born in Alsace, then a French

province. At fifteen he went to the School of Arts and Trades at Strasbourg to study drawing and wood engraving, and from that time to this he has been studying and practicing his profession, for he holds that, like violin or piano playing, the engraver must keep in constant practice to retain his touch. In 1871 he came to America and worked on the *Century* and *Harper's Monthly* magazines. Since 1877 he has worked on his own account. When

his hand, which have averaged about twenty a year. His talent would be in great demand at times and then there would be long waits for orders, so that he has only secured for himself and family little more than a modest living. At present he is engaged on engravings for *Harper's Magazine*, on original work and on reproductions for private individuals, the person ordering the block of family



Courtesy *Harper's Magazine*.
NILES'S PORTRAIT OF WOLF.
Engraved on wood by Henry Wolf.

portraits or copies from paintings being the owner of the engraving uses the impressions from it for private distribution. He also owns ten or twelve of his own blocks from which he sells signed proofs, and hopes to continue, while he is able, to engrave besides the work for *Harper's Magazine* several blocks a year of which he will be his own publisher. Mr. Wolf spoke disparagingly of the effort to combine wood engraving with half-tone, which, he said, would only produce a mongrel result, and he expressed little hope that any block of permanent art value could ever come from the combination. The sad feature of it all is that when Timothy Cole, Gustave Kruell and Henry Wolf are gone there will be no one to take their places. Wood engraving will then, like copperplate, mezzotint and steel engraving, become one of the lost arts.

PENROSE'S PICTORIAL ANNUAL, 1905-06.—Before me is Penrose's Annual, Vol. XI. It cost me much trouble and expense to get some of the back volumes of this year-book, to complete the set, but no money could buy them if they could not be replaced. They are a permanent record of the progress of processwork since 1894. No other business can have such a comparative exhibit, or show such development in so short a time. Each number is an improvement on the one before. The present volume is a feast in color illustration, of which there are fifty-three full pages in two, three and four colors. Besides these there are 104-page illustrations and 120 illustrations

in the text, all of them the finest exhibits of the processes they illustrate. There are sixty-six articles, and every one of them worth while. In the foreword Mr. William Gamble, the editor, reviews the progress of the year. Of the half-tone process he says: "It would seem to be as good as it well can be, and almost every conceivable change has been rung on the process by the employment of a second printing. Many examples are given in this book, perhaps the most notable being those in which the metzograph screen is employed for one of the blocks. The metzograph screen is very much in evidence in this year's issue, showing that it is now better understood, and its possibilities more perfectly realized. The series of examples, made with varying degrees of fineness of grain, show that this screen will render detail, tone and gradation most perfectly, and at the present time, when the public is somewhat surfeited with ruled screen half-tone, the natural texture of the metzograph grain comes as a welcome change. In colorwork there is a general improvement all along the line, but we can not now speak of three-color in the sense of embracing all photographic processes, now that four-color work is coming so greatly into vogue, many practical workers holding that four-color must be eventually a universal adoption." The use of four colors instead of three is due, Mr. Gamble thinks, to the still imperfect means at our disposal for interpreting the varied hues of nature in three printings, and the result of further research will point the way to the fullest realization of one of the most beautiful and most wonderful ideas evolved by science and made possible by the kindred arts of photography and printing. Tennant & Ward are the American agents for Penrose's Pictorial Annual, of which they have imported a limited edition. The price, postage paid, is \$2.50.

PRICES PAID BY THE BRITISH GOVERNMENT FOR PHOTO-ENGRAVING.—A five years' contract has been entered into by the British patent office for the cuts used in "The Illustrated Official Journal of Patents" and for "Abridgments of Specifications." The contract calls for about twenty-eight thousand blocks a year, and the prices paid are as follows: Blocks for the "Journal of Patents" shall not exceed 8 by 5½ inches in size, and for each such block, whether original or duplicate, 1 shilling. Cutting or stepping blocks already accepted by the patent office, for each block 2 pence. Altering the face of and remounting any block which has been previously accepted by the patent office, 6 pence. All other line blocks, to include piercing or stepping when necessary, 3 pence per square inch. Correcting line blocks, for each block ordered to be corrected, 1 shilling. The minimum charge for any line block shall be 6 pence. Half-tone blocks will be 6 pence per square inch. The minimum charge for a half-tone block shall be 5 shillings. Cutting away background of half-tone blocks when ordered, per square inch, 2 pence. When the photoengraver makes a drawing he gets 6 pence a square inch for it and to touch up a drawing he gets 1½ pence. The whole contract is a curiosity in leaving lots of loopholes for "graft," only one class of men being barred from sharing in the latter, however, for Article XVI is: "No member of the House of Commons shall be admitted to any share or part of this contract, or to any benefit to arise therefrom."

THE METRIC AND UNITED STATES SYSTEM OF WEIGHTS AND MEASURES COMPARED.—J. W. Johnson, New York,



asks, among other questions, one that must be of general interest, now that Congress has taken up the metric system: "Is there a handy table that one could use to convert United States weights and measures into the metric system?" *Answer.*—Here are two that the writer makes use of that are as convenient as any:

CAPACITY.				
	Fluid drams to milliliters or cubic centimeters.	Fluid ounces to milliliters.	Quarts to liters.	Gallons to liters.
1 =	3.70	29.57	0.94636	3.78543
2 =	7.39	59.15	1.89272	7.57087
3 =	11.09	88.72	2.83908	11.35636
4 =	14.79	118.29	3.78543	15.14174
5 =	18.48	147.87	4.73180	18.92717
6 =	22.18	177.44	5.67816	22.71261
7 =	25.88	207.02	6.62452	26.49804
8 =	29.57	236.59	7.57088	30.28348
9 =	33.27	266.16	8.51724	34.06891
10 =	39.97	295.73	9.46360	37.85434

WEIGHT.				
	Grains to milligrammes.	Avoirdupois ounces to grammes.	Avoirdupois pounds to kilogrammes.	Troy ounces to grammes.
1 =	64.7989	28.3495	0.45359	31.10348
2 =	129.5978	56.6991	0.90719	62.20696
3 =	194.3968	85.0486	1.36078	93.31044
4 =	259.1957	113.3981	1.81437	124.41392
5 =	323.9946	141.7476	2.26796	155.51740
6 =	388.7935	170.0972	2.72155	186.62088
7 =	453.5924	198.4467	3.17515	217.72437
8 =	518.3914	226.7962	3.62874	248.82785
9 =	583.1903	255.1457	4.08233	279.93133
10 =	647.9892	283.4952	4.53592	311.03481

Taking the first line of the capacity table it reads that 1 fluid dram equals 3.70 milliliters or cubic centimeters, 1 fluid ounce equals 29.57 milliliters, etc. In the table of weights, 1 grain equals 64.7989 milligrammes, etc. Converting the tables will be rather confusing, but when our scales, graduates and process formulas are in the metric system it will simplify our work. The confusion that exists at present was told in this department for May, 1903. We are using troy, apothecaries' and avoirdupois weights at present. A troy ounce contains 480 grains, while an avoirdupois ounce has but 437½ grains. A United States pint is 16 ounces, while a British pint is 20 ounces, and so we have confusion most confounded.

TO ATTACH PAPER LABELS TO METAL PLATES.—J. McC., Boston, inquires how to paste proofs of cuts to the backs

of electrotypes and zinc and copper cuts, when filing them away. He says they have been putting labels on the back of cuts, but, through some change in the paste used, the labels will no longer adhere. *Answer.*—Pasting labels on the back of cuts would not appear to be a good idea, for the label might have to be removed before blocking to get a level impression from the cut. If you would cover the whole back of the cut with a proof, and the paste used

was put on evenly, then it might do no harm. A glue strong with acetic acid takes a good hold of metal. The metal, however, should be cleaned with potash before paste of any kind is applied. Or you might try gum tragacanth, 1 ounce; gum arabic, 3 ounces, and warm water 16 ounces, which will make a mucilage which is recommended for this purpose.



THE BEST PROCESS FOR POSTAL CARDS.—J. W. Davidson, St. Augustine, Florida, writes: "I am a photographer, having thousands of negatives suitable for postal cards. At present I am making prints on the ready-sensitized cards supplied for that purpose, but I am looking for some easy, quick and simple method of printing them by thousands. Can you help me?" *Answer.*—The best pictorial postal cards are made in Germany by the collotype process, and most of the American postal cards are printed there. A photograph is forwarded to Germany. It is copied and postals printed from it. The best postal cards made here are printed from fine-screen half-tones on glazed cardboard. Penrose, of London, have a simplified collotype process which they call Sinop, in which the gelatin-coated printing plates from which the postal cards are afterward printed in ink come all prepared except to be sensitized in a bichromate of potash bath. A photographer objected to the trouble of sensitizing the plates and this is the way Mr. William Gamble commented on it: "That is just the way with the photographer of the day; he has been so 'brought up with the spoon' that he expects to be fed all the time with baby food. Processwork is not for him. It is too troublesome. It needs the sort of man who has experienced the stress of the old wet collodion days to succeed with photo-mechanical processes." And so do I say to you, Mr. Davidson; you had better stick to your ready-sensitized "baby food" if you want to print your own postal cards. If you must have large editions, turn the work over to collotype or half-tone printers, and there is no necessity of sending the work to Germany, either.



A STORY WITH A MORAL.

Have you ever heard the tale of the man who came to the grinder to have his axe sharpened?

It was a busy day with Mr. Grinder, as the boy who turned the wheel had gone off to the ball game, and he offered to sharpen the axe for a very low price, if the man would turn the handle while he did the grinding.

This proposition looked good to the man, and he agreed. At first he worked right vigorously, and the wheel went round and round, and the sparks flew and the axe commenced to get hot. So did the man. Presently he began to tire, and turned slower and slower, until finally he stopped dead.

"Why don't you keep on?" inquired the grinder. "The axe isn't nearly sharp yet," and he showed him the rusty blade, streaked with bright only in spots.

"Yes," said the man, "but—but—I—I—don't think I want such a sharp axe."

This always reminds me of the fellow who starts out to get up some nice bit of printing to advertise his business. He has seen a fine job put out by some firm, somewhere, and he determines to have one like it. He starts out to get a "sharp axe."

He wants fine, catchy copy, he wants strong, well-drawn illustrations, he wants high-class printing.

He goes to the places where these things are made, full of his ideas and his schemes.

He hears the price, and he falters and turns back—writes the copy himself, does without illustrations, and lets some "slob printer" play hob with it. He—he—"doesn't want a sharp axe."

You can cut down a tree with a dull axe, but it's a frightful waste of energy.—*Advertising World.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

A YEAR IN FULL.—E. L. T., Kinston, North Carolina, writes: "A discussion is going forward in this office regarding the propriety of using the word 'and' in a date, as 'nineteen hundred and five.' One contends that in strict propriety the 'and' should be dropped, and another maintains that it is correct to use it. Which is right, according to all canons of good taste and strict propriety?" *Answer.*—The personal preference of the one who answers the question favors the use of the word. He must acknowledge, however, that he does not know any formulated canon of good taste and strict propriety that applies directly to the matter in hand. Many persons

omit the word in speech, and probably it has been omitted in print; but if there is any strict propriety that demands the omission, I should be glad to have some one inform me, for I do not know of it. It does not seem to be a question of much importance. Years are seldom spelled out in print, and if they are spelled, and the one for whom the printing is done has a preference, it should be easy to let him be suited. By the way, it is a fad of the day to print years in full, in marriage announcements, invitations, etc., without the "and." But that certainly does not deprive any one of the right to use "and" if he wishes to do so. Mr. M. W. Hazeltine is a noted literary critic, and an editorial writer for the New York *Sun*. His article in that paper on January 1 was headed "Nineteen Hundred and Six." He knows as well as any living man whether that is right or not. On the contrary, many scholarly divines announce hymns from their pulpits as "hymn number one hundred thirty-eight," etc., and these are people who know language as well as any one does. The plain fact in the case is that no person can find sufficient justification for telling any other that what he says is wrong, no matter which way he says it. But this does not make it less desirable for one to have a choice and to abide by that choice when it has been intelligently made. My choice, for my own use, includes the "and," but I have no desire to dictate its use to any other person.

"VERBAL" AND "ORAL."—H. F. C., Frostburg, Maryland, asks about these words, as follows: "A society meets. One of its officers tenders his resignation orally, verbally, or spoken. One member contends that the resignation was tendered verbally, and cites Crabbe and other authorities; another member contends that orally is the better word, claiming that verbally may really mean either written or spoken, according to the derivation of the word. The former contends there is no difference in the words, the latter that there is. Which is right?" *Answer.*—Neither member is wholly right, but the second one is nearly so. The resignation was spoken, and orally is the better word for that definite meaning. With regard to definite application, there is a difference between the words, verbally meaning simply, according to its derivation, in or by words, whether written or spoken, and orally meaning only by the use of the mouth, which of course is by speech. All spoken communication is both oral and verbal, because it must be spoken and it can not be spoken except with the use of words. People speak of verbal contracts and verbal testimony, and there would be no hope of gain by telling them to stop doing so, for they simply will not do it. Nevertheless it is a fact that, etymologically, they would be more correct in calling them oral contracts, etc. A contract could not be made that is not verbal, and testimony could only be given verbally, that is by the use of words. A written contract is as truly verbal as a spoken one; but the written one is not oral. The use of verbal when oral is really what is meant is too common to be combated, especially because it can almost never be misunderstood; but sometimes it is highly desirable that the real difference between the words be recognized and the definite one be used in its own distinctive meaning. Thus a description of anything in words would be a verbal description whether spoken or written, and a resignation must be verbal whether spoken or written; but if a description or a resignation be called oral, or said to be given or tendered orally, the fact of speaking is thereby fixed indubitably;



and this is why "orally" is the better word when speech is meant. "According to the derivation of the word" is nonsense, because the word has only one derivation. Some careful writers always make the distinction indicated, and others — and many of them very good writers, but not quite so careful — do not. The Century Dictionary says: "Verbal is much used for oral; as, a verbal message; and

one governed by this reasoning would say that the resignation was tendered orally.

ANOTHER POSSESSIVE QUESTIONED.— B.-C., Topeka, Kansas, asks for an opinion on the word "testimony's" in the sentence, "The judgment was rendered without any testimony's having been introduced on the hearing." *Answer.*— Probably there never will be a time when every one will use possessives just as every one else does. There is more room for disagreement as to their use than almost anywhere else in grammar. I should write the sentence here questioned in a form that would eliminate the question, "without the introduction of any testimony." But of course the question is simply as to the proper form for use with the words as they stand, and this is not so easy to determine. I agree with the one who asks the question in disliking the use of the possessive; but evidently some one did not agree with us, and the real question is whether he could possibly be right in daring to have a preference that differed from ours. Presumably he was the editor, or at least a person with authority. As a proofreader, I have considerable reverence for authority, especially that which pays my wages or controls its payment, and am inclined to yield to its demands, or even requests, without any strenuous objection or disputation. This, of course, is said only in a general way, not with any assumption that any other course was pursued in this instance. As a man having some pretty firm convictions as to right and wrong in language use, I recognize just as much right on one side as on the other. What I mean is simply that the editor or writer had a right to have the sentence printed in the way he chose, and our correspondent has an equal right to doubt its propriety, though it is better for a proofreader not to make too much of his own opinion. I presume the correspondent by now has begun to suspect that I do not know how to answer his question. His suspicion has some basis, and comes pretty near the truth. There is a great deal in grammar that tends to support the use of the possessive, and yet I do not like it. With a person's name or a personal pronoun where the noun stands, there would be no question. Some grammarians favor such use of the possessive as that in the sentence challenged, and others object to it. Lowth, one of the older grammarians of good standing, criticised such construction severely, and Campbell, a noted rhetorician, said of the criticism, "Notwithstanding what is here very speciously urged, I am not satisfied that there is any fault in the phrases censured. They appear to me to be perfectly in the idiom of our tongue, and such as on some occasions could not easily be avoided, unless by recurring to circumlocution, an expedient which invariably tends to enervate the expression." Lowth did not like the use of the possessive, and Campbell did like it. In my own writing I should probably construct the sentence differently, for it is one that does not involve circumlocution. If I wrote the sentence with the words in the order they are in, I think I should omit the possessive sign, but I might not; it would depend on the whim of the moment, because I do not think it a matter of any importance. I should never think of doing anything but following copy as a proofreader.



EMPEROR JIMMU TENNO,

Crowned Emperor of Japan 2,560 years ago; heroic statue, a specimen of ancient Japanese woodcarving.

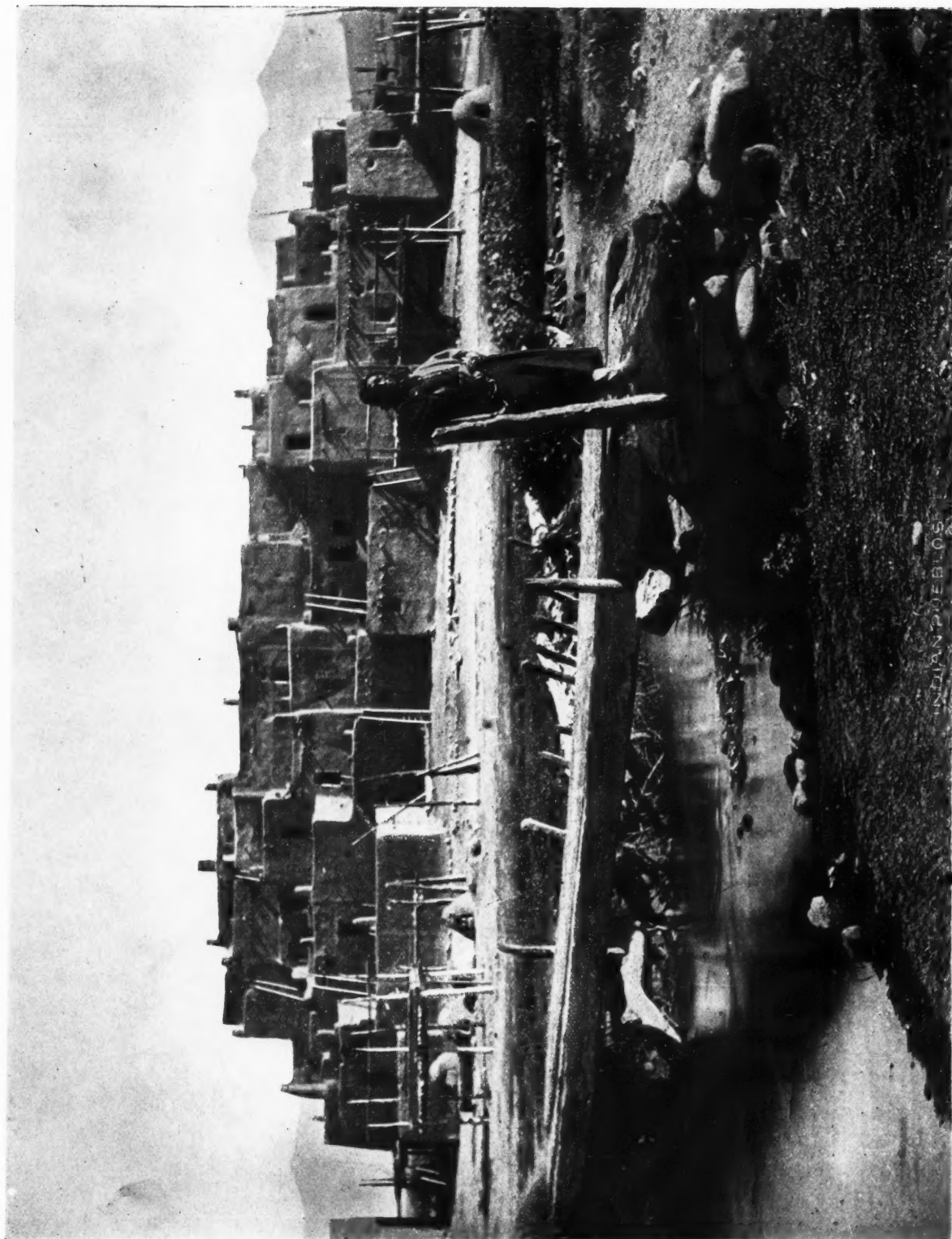
sometimes for literal; as, a verbal translation. It is an old and proper rule of rhetoric that, when of two words or phrases one is susceptible of two significations and the other of only one, the latter, for the sake of avoiding obscurity, should be preferred; by this rule we should say an oral message, oral tradition, a literal translation." Any

PATRONIZED THE BOOKMAKERS.

Farmer Korntop — Our Hiram's writin' agin from Yarvard fur more money fur books.

Mrs. Korntop — Air ye sure, Silas, thet he reely wants thet money fur books?

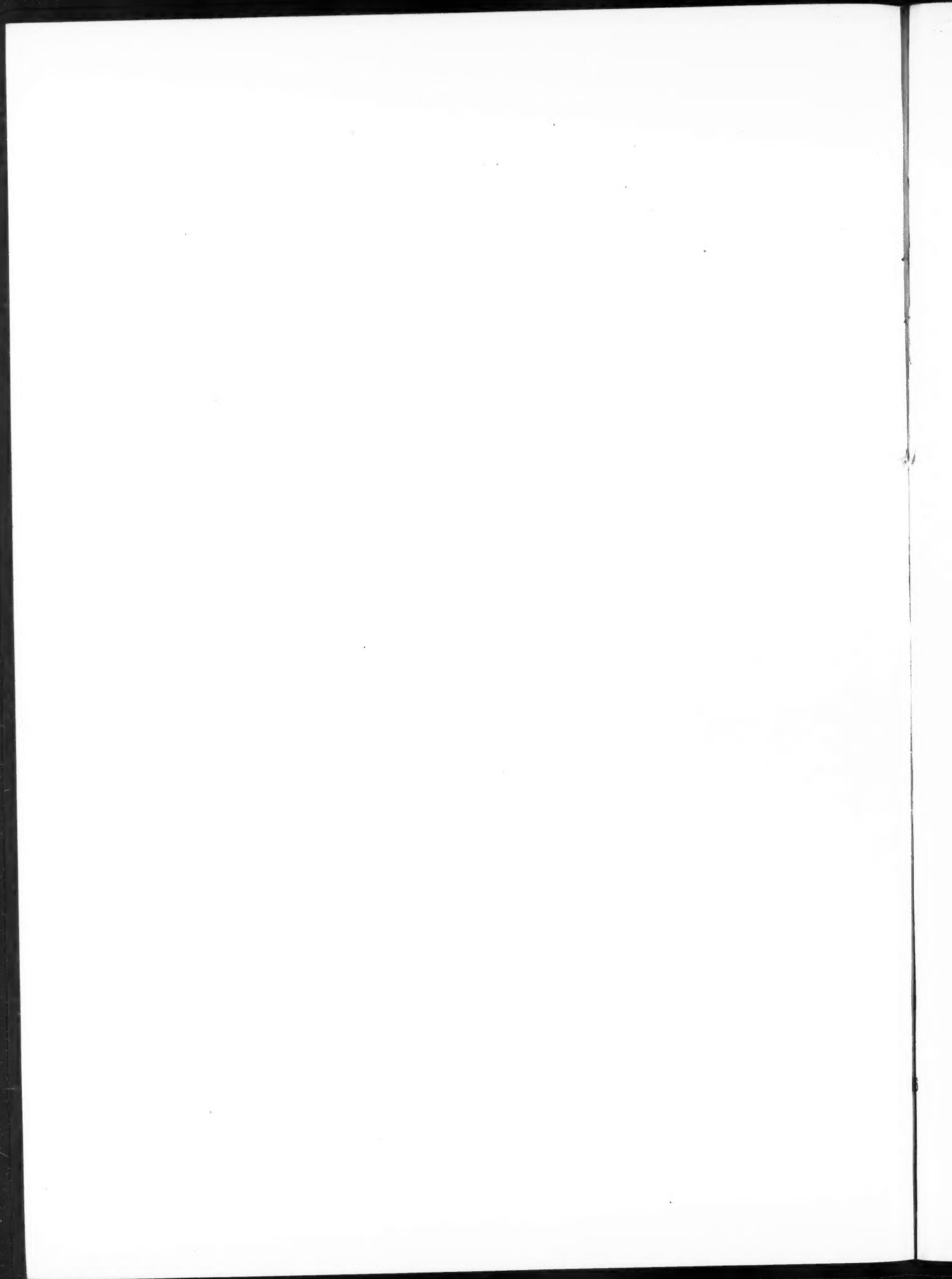
Farmer Korntop — Yaas, he says he'll take his oath every cent I send him goes to the bookmakers.— *Philadelphia Press.*



COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

INDIAN PUEBLOS, ARIZONA
ON THE SANTA FE

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WILSON COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.



MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vice-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

THE Lanston Monotype is making satisfactory headway in Sweden, Gunaelius & Co., the agents, reporting six plants in operation, using a total of seven casters and ten keyboards.

TROUBLE WITH PLUNGER.—F. B., Allentown, Pennsylvania, writes: "I am having more or less trouble with my plunger. After making a cast the plunger sticks and makes considerable noise in coming up. Cleaning and oiling have little or no effect on it. Can you suggest a remedy?" Answer.—Perhaps you could overcome the trouble with your plunger if you would remove it, and, holding it in the vise by means of the connecting rod,

polish the edges with emery cloth. The inside of the well may also be scraped with a suitably shaped piece of steel to remove the oxides.

DUPLICATING LINOTYPE LINES.—A neat arrangement for duplicating lines on the Linotype machine is in operation at the offices of the Manchester Evening Chronicle, says the British Printer. The device comprises an indicator and special levers, whereby any given number of repeat slugs—such as rules, dashes, borders, and so on—can be cast without the attention of an operator, the machine automatically stopping when the indicated number is produced. The invention, for which a patent has been applied, is the property of Messrs. Mackay & Hardisty, foreman and Linotype machinist, respectively.

TRANSPPOSITIONS FROM LOWER MAGAZINE.—E. R., Galesburg, Illinois, asks: "Is there any way to prevent transpositions of caps and lower-case matrices when setting out of lower magazine of double-decker? The caps are so slow in coming that the lower-case matrices beat them into the assembler." Answer.—This trouble can be avoided by keeping the ball bearings of lower magazine assembler belt properly lubricated so that the speed of the belt will not be retarded. The bearings should be removed and the parts cleaned and lubricated with a mixture of vaselin and graphite. The magazine, of course, should be brushed out and kept clean and polished.

GAS GOVERNOR.—S. J. B., Grand Junction, Colorado, writes: "I will have to install a gas burner governor and



LINOTYPE-ROOM OF BRETHERN PUBLISHING HOUSE, ELGIN, ILLINOIS.

main governor in our new building the first of the year. What size governor should I order, and about how far from the machine should the main governor be placed?" Answer.—You can order a pressure governor for a one-machine plant and the Mergenthaler Company will send you the right size. The smallest one they make is one-half inch, which is for one machine. If there is a possibility of your increasing the size of your plant, it would probably be better to order a one-inch governor. It does not make any difference how near or how far from the machine the governor is placed. It is only essential that it be placed between the meter and the machine, and that the gas enters the bottom of the governor and leaves at the upper opening.

COUNTING MONOTYPE SPACES.—This department is indebted to "Phil," an Eastern correspondent, for the following communication: "It is not always possible, from a single glance at the drum-scale, to determine the exact number of justifying spaces which have been used in a line, and as this knowledge is very often desirable, the

writer suggests the following method, which has been found practicable and very easy to apply: Take out the justifying scale pointer rack and glue along the front of it a narrow strip of hard white paper; replace rack and strike the justifying space key twenty times, marking upon the strip of paper the position of the rack after each stroke; remove rack again and stamp upon the paper, between the lines as marked, the figures 1 to 20, commencing at the top of the rack. When properly applied, the number of justifying spaces used will be recorded upon the front of the rack. A simple mental calculation of allowance for spreading will produce a space of any desired width. Care must be observed in finally replacing the rack so that it will respond to the first stroke of the justifying space key. Failing in this, it will be necessary to change the position of the gear by striking this key several times with the rack out of place; repeat until the proper position is secured."

ADJUSTMENT OF THE VERGE LOCK, ETC.—E. B., Polo, Illinois: "How should the verge-locking lever be turned to

the mold disk was not locking up tight enough against the matrix line, but I made the lock-up tighter and now the distance between the vise jaws and the mold is .009 of an inch when the disk is forward on the locking pins. It seems to help it a little, but the metal is still carried into the magazine. Alignment is good. First elevator descends low enough to permit the matrices to enter the aligning groove without any friction (the matrices are carried to the center of the aligning groove), the elevator rises about 1-16 of an inch. The screw which operates the vise-automatic is set right. Locking pins and bushings are slightly worn, but to no great extent. (2) Should the roller revolve on the mold-disk lever (the one which fits into the groove on mold-disk slide)? The one on this machine does not revolve; could that cause this trouble?" *Answer.*—It is not sufficient to adjust the lock-up so there is .009 of an inch between the vise jaws and mold when the disk comes forward the first time. While this adjustment is in itself correct, perhaps the disk comes no further forward at the time of the casting operation. Metal may have become



BERNARD ELLIOTT.



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L. A. LONG.



WILLIAM KILPER.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

lock verges—up or down? What is the small lug on the side of the magazine, just above the verge lock, for? The operator here says this class of machine can't be backed at any time. Can you tell me why? Is there any time when the machine can not be backed, provided the line delivery and the transferring line are looked after? They leave the burner on full swing over Sunday. Hasn't this a tendency to burn out the metal and help foul the pot? They claim they can't fill the pot higher than top of well—almost three inches below top of pot—on account of squirts; is this common?" *Answer.*—Regarding the verge-locking rod, throwing the lever up will lock the magazine. You can easily test it by throwing it up or down and then trying the keyboard to see whether it is locked or unlocked. The small lug at the side of the magazine is for the purpose of locking the lever in position so it can not be accidentally changed when lifting the magazine off the machine. The operator is mistaken when he says the machine can not be backed up. It can be backed at all times if the ejector blade is not in the mold. In this case, the ejector must be pulled back by hand when the machine is back far enough to allow the ejector to come back. It can not hurt the metal to leave it heated up over Sunday, as it is not constant heat, but high temperatures, which burn out the metal. Of course, if you fill the pot too full of metal it will spill out of the mouthpiece when the pot is rocked forward.

LOCK-UP OF MOLD DISK.—R. C., San Francisco, California, writes: "(1) Fine particles of metal are being carried by the matrices into the magazine and are choking up the channels, also the intermediate channel. I found that

lodged on the right-hand locking stud, or elsewhere, which would prevent the final forward movement of the disk. A screw which has worked out in either vise jaws or mold would also prevent the final lock-up. Sometimes the trouble is found in the second elevation, or shoe, on the pot cam, which acts to force the pot and disk forward finally. If the shoe is worn down it can not perform its function. The adjustment of the cushion spring between the pot and pot lever must be such as to give a resilient lock-up of the pot against the disk. (2) The roller does not revolve. It simply acts as a pivot.

A SATISFIED GRADUATE.—G. A. C., a graduate of the Machine Composition Branch of the Inland Printer Technical School, writes: "I feel very well satisfied with the progress made in the past and first four weeks of my Linotype career, although I was somewhat disappointed in the condition of the machine. It was installed two years ago last September, but hammers, screw-drivers and neglect in caring for it make it appear much older. The stud-nut holding the mold disk was loose and had been running in that condition for some time. There is a rim of about 1-16 of an inch worn in front of disk from binding on the guide block, and as much or more worn off guide block, the back knife being set so close that they could not tighten up stud-nut. As a result, there are slight grooves worn in the back of the disk and the knife is badly nicked, and we had back squirts galore. The mercury was reduced to such an extent that hot metal was a common trouble. The left-hand locking stud also was worn off about 1-16 of an inch. So much dirt was in keyboard that it could be scraped out, and the matrices

either came down at the rate of three or four at a time, or else required to be coaxed out. What surprised me most of all was the worn condition of the heel of the verges on which the spring rests. As you know, on this style machine, No. 3, the spring rests in a small groove in the heel of the verge, and the thickness of same is more than $\frac{1}{8}$ of an inch. The lower-case 'o' was worn entirely through and some of the other lower-case letters almost to the same extent. I must admit these troubles worried me considerably and I believe I never worked harder in my life than during the first week; every evening during that time was put in on the mechanical part, repairing, etc., and the little details which you frequently cautioned us to remember have proved to be of much value. After preparing a list, the 'boss' sent to Chicago, getting all the necessary repairs and all is running quite satisfactory now. Anyway, it has been a fine experience for me, consequently I will never regret having met with same. My speed is beginning to increase now; under favorable conditions I can put up eleven galleys per day."

A LETTER FROM SWEDEN.—Nils Nilsson, Malmö, Sweden, writes: "I have been taking care of Linotype machines for a while and have never had any trouble like this before. I started my new job about one month ago, and one of the operators told me that they could not get heat enough for the mouthpiece, so the face would be very bad. I started to work with it, but could not get it very good, although it is a little better. I have changed the burner in different ways and cleaned the channel, but without any better results than I had before. I have the most trouble with 'i' and 'j,' where the periods never come out. The matrices are good, used only half a year, and I have removed all bad matrices. Before I experiment any further, I would be very glad if you would tell me what to do in this case." *Answer.*—We are inclined to think the trouble you are having is due to dirty metal. If you will use a large pot and melt all your metal in it, and after it is in a thoroughly molten condition plunge into it a stick of green wood, it will cause all impurities to rise to the surface and it can then be skimmed. This should be done at least once a week. A small lump of rosin or sal ammoniac will accomplish the same results, but care must be taken to heat the metal thoroughly so as to burn out all the rosin.

TROUBLE WITH METAL-POT.—E. P. W., Bowling Green, Kentucky, writes: "I have been having a great deal of trouble on my machine lately with the metal running out of the back of the mold and accumulating there, causing squirts. It has become so bad lately that it has been almost impossible to run the machine. I have tested the mouthpiece with the mouthpiece gauge and it is perfectly true, and the mold seems to lock up perfectly with the metal-pot. Sometimes it will work all right for an hour or so and then it will begin to run out on back of mold. I have been compelled to use slugs in place of pigs most of the time during the past year, until about a month ago. I have had a great deal of trouble with the plunger sticking in the metal-pot. I have cleaned the plunger a good many times each day, but the metal squirts out on the back of mold even when the plunger is clean and works perfectly free. I have done everything I could but can not stop it. Can you tell me what to do?" *Answer.*—It may be because the mouthpiece on your metal-pot is not true, although you say you have tested it and found it so. If you will make the test against the back of the mold by spreading red lead or prussian blue over the back of the mold, and disconnect the pump, allowing the machine to turn over without casting a line, but stopping the

machine before the mold passes the trimming knife, you can lower the vise, pull out the mold slide and see whether the pot is pressing equally against the mold. I think you will find it is not. However, it may be that the metal is leaking from behind the mouthpiece and it may have to be removed and replaced with an application of red lead and boiled linseed oil on the edges, after they have been thoroughly cleaned.

THE PEARSON TYPEBAR.—A new typecasting and setting machine which has just been invented is the Pearson typecasting and composing machine, which composes and justifies the lines in an entirely original manner. Mr. F. Wesel, of the F. Wesel Manufacturing Company, Brooklyn, New York, is president of the Pearson Typobar Company, which is about to manufacture the new machine. In this machine each character is cast separately and the type are assembled by words in word magazines. When enough words have been formed to make a line, a counting mechanism indicates how wide the spaces must be to completely fill out the line. The corresponding key is then struck, which causes the machine to successively eject the words from the magazines into the galley, at the same time casting and setting after each word but the last, a space of the necessary thickness. Thus the Pearson Typobar is a single



PEARSON TYPECASTING AND COMPOSING MACHINE.

machine which will cast and compose justified lines of individual type. The machine, in its commercial form, will be reduced to the dimensions of a sewing machine, and its cost, the promoters say, will be considerably lower than that of other composing machines. To be sure this economy is not all clear gain, for some time is lost at the end of each line in casting the necessary spaces. It has been observed, say the inventors, Messrs. John R. and Gustave A. Pearson, that the average operator is apt to pause at the end of a line to glance at the work he has done, or to read the next line of his copy. They have, therefore, provided the operator with something to do during this brief intermission—the mechanical operation of the same space key as many times as called for by the space dial of the machine. There are no mechanical difficulties, they say,

in the way of making four thousand to forty-five hundred ems per hour on this machine. However, the Pearson machine was not built to compete with any of the existing types of machines, but expects to find an extensive field among small jobbers, in country newspaper offices and in the ad-rooms of our large daily newspapers. In fact, it was for this latter purpose that the machine was designed and to provide for the various changes in type face required by most advertisements. The inventors' model, which is here illustrated, carries four different fonts, any one of which can be brought to operative position at the touch of a lever, and they say there is no reason why a six or eight font magazine can not be used without complicating the machine. The matrices are formed on six bars of square section, each bar carrying matrices of a certain unit's thickness. Thus, in the inventors' model, the rearmost bar carries two-unit matrices, the next three-unit matrices, the next four, and so on up to the sixth bar, which carries seven-unit matrices. The four different fonts are respectively carried on the four faces of each bar. Each font comprises one hundred different characters. The matrices on the bottom faces of the bars are in the operative position, and when it is desired to change to another font, the bars are turned over by a simple mechanism until the desired font is brought to operative position. It will be obvious that, by using hexagonal or octagonal bars, the number of fonts can be increased to six or eight, the only limitation being that each bar could carry only characters of the same unit's thickness. But if at any time it be desired to use characters of a different unit's thickness, this can be done by replacing the magazine of matrix bars with a new one and changing the mold to accommodate a new body of type. In the operation of the machine the matrix bars are adapted to slide over their respective molds, of which there are six, under control of the keys of the keyboard. When a key is struck it selects a pair of a series of electro-magnets, throwing them into circuit with a source of electric energy. The magnets release the proper matrix bar, which is shot forward by a spring and, at the same time, sets a stop pin to arrest the bar when the desired matrix reaches the mold. As soon as the bar is arrested, a friction band carried by the rotating pulley is electrically operated to tighten on to a drum, keyed to the cam shaft. The latter is thereby set in motion, and on making one complete turn, automatically throws off the friction clutch and comes to rest. The casting operation is then performed. A separate mold and casting mechanism is provided for each matrix bar, the required one being thrown into engagement by the matrix bar as it moves forward. V-shaped grooves are formed between the matrices on the matrix bar, and a clamp forces the matrix bar tightly against the mold while a pair of V-shaped teeth are wedged into the grooves, guiding the matrix to accurate position over the mold. In this way the alignment of the type is secured. An ejector then pushes the type into a compartment of a word magazine. The same operations are performed at each touch of a key. At the end of every word the word magazine is drawn forward, bringing a new compartment into line with the mold channel. When enough words have been set to form a line, the word magazine is released, permitting it to slide back to its original position. The ejector is also thrown into engagement with its cam, so that it will push clear through the word magazine into the galley. The dials indicate the number and thickness of the spaces necessary to properly justify the line. The proper space key is thereupon struck the requisite number of times, and as the spaces are cast they are moved into the galley with the words which are successively brought into line with the

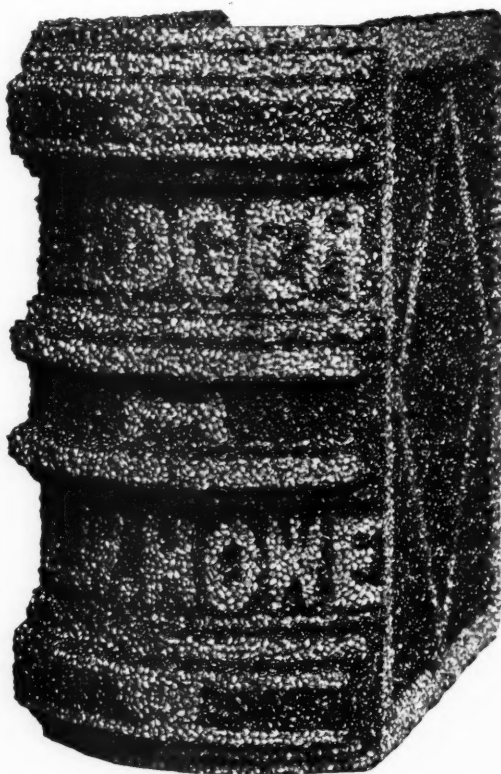
mold channel. In the galley a channel is formed to receive the types as they are moved in, and a filler piece prevents the type from falling over. The last word of the line is moved into the galley by touching a line key, which controls the friction clutch directly, setting the cam shaft in motion without operating the casting mechanisms. As soon as a complete line is assembled in the galley, the line is pushed forward, so as to leave a clear channel for the next line to be assembled. One of the features of the machine is the arrangement of the matrices on solid bars so that the magazine consists of but six pieces, instead of having a separate piece for each character. Aside from its use as a composing machine, the machine should be found useful in any printing-office as a sorts caster, as the multiplex matrix permits different fonts to be quickly brought into operative position, or the magazine can readily be exchanged for a different one. The printer is thus rendered independent of the typefoundry, for he can cast his own type of any font desired at a very small original outlay for different matrix magazines.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Mold.—L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 10, 1905. Issued December 12, 1905. No. 807,282.

Linecasting Machine.—F. C. Lucke D'Aix, New York city. Filed January 19, 1905. Issued December 19, 1905. No. 807,566.

Magazine Escapement.—M. W. Morehouse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 12, 1905. Issued January 2, 1906. No. 808,772.



Street decoration of the Trade Printing Company, Atchison Corn Carnival, held at Atchison, Kansas, September 13-14, 1905. Made out of yellow and red popcorn, by Ernest Hazel, Clyde Rowe and John Smith.



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, \$1.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. \$10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, \$3. Must be sent by express at expense of purchaser.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and perpetual inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, \$25; No. 2, for newspaper offices only, \$15; No. 3, for job offices only, \$15; No. 4, for small job and newspaper offices, \$10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; \$3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, \$3.

ACTUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary

record book for all the departments, sufficient for one year's use in the office, \$5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. \$2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Duples, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, \$1.50.

WHAT SHOULD HE CHARGE?

A printer in the East writes as follows: "I wish to know how much you consider I should charge in order to make a good profit. My plant has cost me nearly \$1,800; my annual general expense outside of help is about \$225. This does not include the expense for new material bought through the year. I do most of the work myself and am



DUTCH FLIRTATION DANCE.

—Chicago Tribune.

able to obtain very fair help for 10 cents an hour. My average business amounts to \$2,500 yearly.

"I have a small plant located near a good sized city, with comparatively light expenses. What do you consider the way to estimate on my work, what per cent to charge over the net cost of stock, and how much do you think I ought to charge for my own time? How should I figure the time of my help? For instance, I have three thousand letter-heads to print; the stock costs me, all cut and express charges, \$6; it takes me five hours to complete the job all ready for delivery with type distributed; ink and delivery charge, 30 cents.

"Again, I have fifteen thousand stock labels furnished me on which to print. Cartage is 30 cents; my part of the work takes seven hours; the boy spends ten hours at 10 cents an hour; ink costs 20 cents. Can you give me any general rule to follow in figuring upon my work?"

Answer.—The best way for you to get the information you are after is through a regular and thoughtful study of the pages of THE INLAND PRINTER. All the questions you ask have been explained in recent numbers. You should clear at least twenty per cent profit on all work you do, over and above a salary for yourself, commensurate with what you would have to pay a man to run your plant the same as you would. It is difficult to say just the amount you ought to consider yourself worth, but would suggest that for your plant, you ought to earn not less than \$18 per week, and perhaps more, depending on the responsibility involved.

There are no set rules to follow in carrying on a busi-

ness, but a man who intends to run a plant of his own should, before doing so, thoroughly acquaint himself with general business principles, accounting, etc., in order to conduct his business on the most economical and intelligent basis.

The rate of profit to charge to stock and other materials should be governed somewhat by the quantity used. On average jobs such as you perhaps handle, from twenty to fifty per cent must be the range; amounts up to \$1, perhaps, the maximum, and at a rate proportionate for larger amounts. On your letter-head order you can perhaps figure as follows:

Stock	\$6.00
Ink .....	.05
Composition, 1½ hours, at 30 cents.....	.45
Make-ready, ½ hour.....	.15
Feeding, 3 hours.....	.90
Delivering .....	.25
100 per cent general expenses on labor.....	1.75

Total	\$9.55
25 per cent profit.....	2.35

Total	\$11.90
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On the label job:

Ink	\$0.20
Labor, 3 hours, at 30 cents.....	.90
Labor, 10 hours, at 10 cents.....	1.00
Wrapping, etc., 1 hour.....	.10
100 per cent general expense.....	2.00
25 per cent profit.....	1.05
Cartage (outside labor).....	.30

Total	\$5.55
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Read and study, I repeat, **THE INLAND PRINTER** and it will prove the best school you can find.

GENERAL EXPENSES.

C. C. Hayden, Holley, New York, asks: "Will you kindly explain for the benefit of a country printer, who is earnestly seeking more light on the problem of jobwork estimating, the reason for classifying the cost of Linotype composition, when done outside the office, as part of the productive labor cost, while the binding is classed with the paper stock, ink and other materials. It has been my practice to treat alike all material and items entering into the cost of a job not produced in my own shop—paper stock, ink, electrotypes, half-tones, binding, machine composition, etc.—simply adding to them the merchandise profit of twenty-five per cent and adding the percentage for general expense only to the productive labor

cost of the portion of the job done in my own office. If I am wrong in this I want to know it and to be told why, for I can not see any difference in the character of the items mentioned. In each case, the cost to me is the selling price of a completed product. The paper, the binding, the machine composition, have all had the productive labor cost, general expense percentage and profit figured on them in the plants in which they were produced. For me to take one of these items and add to its selling price another one hundred per cent or more for general expense, and then an additional profit on top of that, makes my selling price to my customer way above what he could get the job done for in a shop having facilities for producing it entire. Take, for instance, a job involving one hundred thousand ems machine composition. I pay 30 cents per one thousand ems for it, add one hundred per cent for general expense and twenty-five per cent profit, and put the item in my

estimate at 75 cents per one thousand ems. My competitor, who has a Linotype machine, figures say 10 cents per thousand ems as productive labor cost, adds his one hundred per cent, or more, for general expense and twenty-five per cent profit, and puts the item in his estimate at not to exceed 30 cents a thousand ems. He can underbid me \$45 on the job. This method of estimating practically bars any printer without a Linotype machine from bidding on work involving machine composition. Why should it be erroneous in principle or unprofitable in practice for a printer not possessing facilities for machine composition to sublet that portion of the work at a small advance over the price to him, just as he sublets the binding? I have a job now to estimate on for a local church, printing some half-tones, pictures of their old and new church building, and pastor's portrait to be sold at a church fair. The half-tone cuts will cost me, say, \$10. I buy them to print the job from, just as I buy Linotype slugs to print another job from. Should I add one hundred per cent profit and put them in the estimate at \$25, instead of following my previous custom of adding twenty-five per cent and figuring them at \$12.50? I shall use \$5 worth of American Press Association's stereotype plates—holiday cuts and miscelany—in getting out an advertising sheet for a local merchant. Should I charge them at \$6.25 or \$12.50 in my estimate? This is tangling me all up, so I don't know where to draw the line. Please untangle me."

Answer.—This matter of general expense has caused many a wakeful night for that man who has endeavored to arrive at some definite conclusion as to how this expense should be ascertained, divided and applied to the output. There have been many such men and the condition they have fought is still causing the same unrest in the minds of printers of to-day. When the proper distribution of this expense is made and a uniform method of determining it is adopted, not by the few, but by the trade at large, then will the most essential and progressive step toward a general uplifting and betterment of the business have been taken; then will the possibility of putting it on a larger profit-producing basis be realized.

General expenses should be based on the *cost of productive labor*. That should be fully clear and so understood. Materials of any kind should bear no part of these expenses, except as specified below.

By "materials" is meant anything whatever manufactured that must in turn enter into the manufacture of a completed job of printing and chargeable to that particular job—paper stock, ink, binding material such as cloths, boards, wire, thread, leathers, half-tones, drawings, electrotypes, stereotypes, and, in fact, innumerable other articles of raw or finished merchandise that are necessary to produce the output of the average shop.

General expense is also based on the value of equipment. By equipment is meant type, cases, stones, furniture and other actual and productive material in the composing-room; presses, motive power, feeding machines and machinery, fixtures, tools, etc., essential in the press-room; folders, cutters, stitchers, and sundry other actually productive and necessary machinery, fixtures and appliances in the bindery; business office fixtures and, in fact, investment in any and all appliances of whatever nature around the plant that are in no way chargeable to or necessary for some particular job.

Every plant must from necessity also have its share



of unproductive labor. This item, too, has an important bearing on the general expenses.

As before stated, the amount of productive labor determines the rate of general expense to be charged to itself; that is, this expense is applied to the cost of a job in proportion to the cost of productive labor necessary to produce that job.

Therefore, the interest on your investment in equipment, depreciation on that equipment, non-productive labor and other sundry unproductive expenses, all of which has been previously explained, make up the general expenses. This, bear in mind, is unchanging from year to year if, by additions and improvements, you keep the value of the equipment uniform.

Your output may be large or small, but the general expenses remain the same. Now, your plant will, from year to year, average about two-thirds of its maximum output. That is, you are from necessity actually over-equipped, taking the run of work throughout the year as a basis. No plant turns out the maximum amount of work possible.

Suppose you estimate your unit of general expense on the basis of \$1 of productive expense; thus, productive labor, \$5,000; general expense \$5,000; this is based on a two-thirds output. To every dollar or fraction of productive labor cost you must add its equivalent for general expense. This will apply for any kind of work done in the plant and to all classes of labor.

We will again suppose you are working your plant to the two-thirds or normal capacity; or, in other words, to the limit on which you based your general expense, and a man comes in and asks you to estimate on a certain piece of work, the composition for which you decide to have done outside. If, as suggested above, you are running your plant up to normal, you need add no general expense, for this is being made up on other work in hand, but if you are not certain about it, you should take no chances, but should charge the general expense.

You ask, Why? Because you are equipped to do this work and can do it; you have your unproductive help in this department who can handle it with no additional unproductive labor; therefore, all it costs you is the actual productive time of the compositor.

This is why you should charge general expense to any work you have done outside that you are equipped to do yourself. It matters not if your competitor has type-setting machines and can do your work for 30 cents per thousand. If your own employees are idle while you are having this work done outside, the chances are that it is costing you three times the 30 cents.

If you are equipped to make your own electrotypes, stereotypes, half-tones, or your own paper and ink, the same rule will apply. If you have the equipment to do a certain kind of work and have it done outside, while your plant is running at or below normal, you must, in justice to yourself, add the general expense item to that work. If your plant is running above normal and you positively know it, it will be safe to leave off the general expense. Right here let me warn you that it is not always safe to base such opinion on the present; you may have run away below normal last month or last summer. If so, now is the time to make it up, for when your plant runs below normal you are losing money.

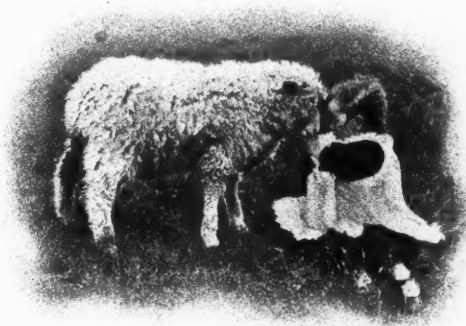
If you have no composing machines, your competitors with them may or may not have the advantage over you. It is not much cheaper to set type on a machine than by hand; practically all that is saved is the distribution.

If you have flat-bed presses while your competitor has perfecting presses, you are again at a disadvantage. The

same applies to all up-to-date appliances and machines over old-time methods, whether in composing-room, press-room, bindery, business office, foundry or any other branch of business.

ESTIMATE ON A RATE BOOK.

E. B., Iowa, writes: "I see by the last INLAND-PRINTER that others are asking you questions, so I make bold to ask you to tell me what a reasonable price would be for the enclosed rate book. The paper cost, net, delivered, \$38.75. There were twelve hundred copies. Printed on a Gordon, four pages at a time. Wages of feeder, per day, \$1.25;



A PET LAMB.

—New Zealand Graphic.

compositor, nine hours, \$2.50. There is no binding to be figured."

Answer.—Perhaps much of this job was pick-up, thereby saving composition, but as you fail to state as to this, I assume that it was all set as it appears and have estimated on that basis. On the manner in which you handle the composition depends the price of job, outside of binding.

Number copies, 1,200.	
Number pages, 328, no cover.	
Trimmed size, 3¼ by 6¼, upright.	
Black ink.	
Pressman, 20 cents per hour and doing his own feeding.	
Type form, 16 by 30 ems pica.	
Stock	\$ 38.75
Ink, 5 pounds, at 25 cents.....	1.25
13,440 ems straight 6-point, 16 hours, at 27½ cents..	4.43
320 pages rule and figure work, 960 hours, at 27½ cents	265.60
Lock-up, 82 four-page forms, 20 hours, at 27½ cents..	5.53
Make-ready, 82 forms, 82 hours, at 20 cents.....	16.40
Feeding, 98,400 impressions, 100 hours, at 20 cents..	20.00
100 per cent general expenses on productive labor....	311.96
Total cost	\$663.92
25 per cent profit.....	165.98
Total	\$829.90

Above price is based on the average of seven hundred ems actual composition per hour and straight six-point type. Your facilities would also have a bearing on the result; if you are short on the material necessary for such a job and the compositor found it necessary to look for sorts, etc., the expense of production would be increased. This fact not being explained, I consider your plant as fully equipped for such work. Running the work in four-page forms makes the cost considerably more than if larger forms could have been run.

We will estimate another way and allow for picking up pages in each of the different grades where the same form and practically the same matter, with necessary changes, is used; that is, set four pages of each grade in

making the changes and allow one hour to each page for the work.

Stock	\$ 38.75
Ink	1.25
Setting straight 6-point.....	4.43
Setting 45 pages tables, 125 hours, at 27% cents.....	34.03
275 hours changing, at 27% cents.....	76.09
Lock-up	5.53
Make-ready	16.40
Feeding	20.00
100 per cent general expense.....	156.48
Total	\$352.96
25 per cent profit.....	85.74
Total	\$438.70

Which method you pursued I do not know, but you will notice that the difference between the two methods is very great.

In estimating, there is always an advantage for the man who uses his brains and studies his copy and instructions well before proceeding. That is the great thing that gives one printer an advantage over his competitors—study and application on work in hand.

It is perfectly legitimate for a printer to use any method by which he can produce a job at the least cost and therefore at a lower price than his competitors and yet make as much or more money, regardless of the methods used by them.

ESTIMATE ON A PUBLICATION.

N. Brothers, Indiana, want an estimate on an eight-page publication, one thousand edition, No. 1 S. & S. C. book, 7¼ by 10½ trimmed, type pages 37 by 54 ems pica.

1 1-5 reams 22 by 32 — 40, at 4½ cents.....	\$ 2.16
½ pound black ink, at 15 cents.....	.08
3 pounds stitching wire, at 10 cents.....	.30
50,000 ems eight-point Linotype (14 hours, at 30 cents).....	4.20
29,000 ems six-point Linotype (10 hours, at 30 cents).....	3.00
Make-up (2 hours, at 22 cents).....	.44
Lock-up (1 hour, at 28 cents).....	.28
Make-ready (3 hours, at 50 cents).....	1.50
1,000 impressions (1 hour, at 16% cents).....	.17
2,000 folds, at 10 cents.....	.20
Stitching, 1,000 .....	.09
Trimming (1 hour, at 17 cents).....	.17
Wrapping (½ hour) .....	.05
General expenses, 100 per cent.....	10.10
25 per cent profit.....	5.69
	\$28.43

Additional thousands:

Stock, same as above.....	\$ 2.16
Ink, same as above.....	.08
Feeding .....	.81
Binding, same as above.....	.17
General expenses, 100 per cent.....	.68
25 per cent profit.....	.98

\$ 4.88

You give no definite information as to cost of stock or composition, so I assume all above costs to be about as they are in your city. I have figured pressman's salary at \$18; feeders at \$9; Linotype compositors, 30 cents per hour; make-up, \$12 per week; foreman, \$15. You do not advise whether the job would have to be shipped, nor the cost of doing so.

WHEN WILL HE BE COMPETENT?

I have been asked this question: "When a printer leaves the case and press and goes into business for himself, how long will he continue competent to estimate on work, and what must he do to remain competent?"

I have decided to let those who have had experience along this line answer, and I hope many will let us have their opinions.

MAKING A PRINTER.

I have received from time to time notices to the effect that my subscription was due. I am not a bit surprised, nor do I wonder why THE INLAND PRINTER has been such a great help to me, nor do I wonder any more why it is such a fine magazine. I have read every copy since I was seventeen (and I am only twenty-one now), but nevertheless, you may be sure I shall continue on your subscription list until I live to be ninety-one, if I live that long. Only a lad in the business, a graduate of the School of



SPANISH DANCE.

Drawn by R. J. Campbell, Chicago Tribune.

Printing here in Boston, and I start out to work next Monday, but I could not for a moment think of trying to learn the printing trade unless I had your magazine greet me each month. I said at the beginning that I do not wonder your magazine is a success, for if you go at every piece of work as you do to hold a subscriber, I have no doubt before many a day you'll have to be moving into larger quarters again. Kindly begin this subscription with the September number and I shall not again be so far behind. Good luck to THE INLAND PRINTER.—Chester A. Lyle, Boston, Massachusetts.

LEARNING THE TRADE.

Apprentice (after six months' experience): "I think I understand the business pretty well now."

Employer: "Yes? Keep at it four or five years. Perhaps you'll understand it then as well as you think you do now."

LITHOGRAPHY

BY GEORGE K. HENDERSON.

Under this department heading, Mr. George K. Henderson, instructor in lithography at Winona Technical Institute, will answer all queries pertaining to this subject.

Arrangements have also been made with him to assist workers in this line by making analyses and doing experimental work, at the following rates: Analysis of inks, compounds, acids and solutions, \$2; recipes and working formulas, \$1; examination of papers, inks and bronze powders, and making sample prints on or from same, \$1; experimental work from any surface-printing medium, in one to ten colors, \$1 per color. Address all matters pertaining to this department to George K. Henderson, Winona Technical Institute, Indianapolis, Indiana.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

DRAWING FOR LITHOGRAPHY.—F. S., Salt Lake City, Utah, writes: "I notice a page devoted to the art of lithography in THE INLAND PRINTER. I am familiar with half-tone and with line etching, but while I can readily draw up a design that is acceptable, I find in the new routine I have entered into in this city that I shall often make a design to be lithographed. Now, am I right in thinking that I should draw a design the *exact* size of the completed print, a *wash drawing* in black, if a black print is to be made, in color if a color is desired? This drawing is to be traced by the engraver and is therefore not required to be as extremely perfect as for a half-tone or sketch to be photographed. Am I correct in this? Then, what kind of paper shall I use? It would seem that the work is all done by the engraver, aside from the first work of the design, as a finished drawing surely can not be made

as perfect when it is so small, as many are, as when we draw an enlarged one and reduce to size required." *Answer.*

—In making sketches for lithographic engraving, usually termed "commercial work," it is advisable to use a good grade of smooth white bristol board. This board is made with three varieties of surface—smooth, matt and rough; the smooth is best for fine detailed work, the matt surface for work which has to be reduced in size, and the rough for broad sketches in colors which must carry a water-color

effect. The design, when intended for lithographic purposes should invariably be made the same size as the finished work, as to reduce or enlarge the outline which must be made from the design as a guide for the engraver means an increase in cost and extra work to the lithographer. Should a sketch or design be accepted which is larger than the size of engraving required, an outline or key is made from the design, and this is reduced to correct size by photography or by a rubber-reducing machine. Photography can only reduce in proportion; the rubber machine can reduce in or out of proportion. All work intended for lithographic purposes should be carefully worked out in all details (not leaving anything to the imagination), and so giving a thorough and correct idea of the appearance of the finished work.

TRANSFER DISAPPEARS.—R. D. C., St. John, New Brunswick, writes: "I am a lithographic transferrer and the last month it is impossible for me to hold a commercial job on a stone. It looks nice when I put it down and rolls up nicely, but after a very light etch it seems to walk off the stone. I have tried everything I could think of—changed my acid, gum, turpentine. I use alum and acetic acid for a wash before putting transfer down." *Answer.*—Your trouble is caused by the use of a stone dissolving acid (ferment of alcohol = acetic acid) in combination with a cleansing double salt, sulphate of alumina and potash = alum. By using same for a sensitizing solution when in combination, they form a good counteretch. A clean stone is essential in making a perfect transfer, and with a thoroughly clean stone, most washes can be dispensed with. Alum, bicarbonate of soda, cream of tartar, glacial phosphoric acid and also nitric acid are used by different men to obtain the necessary clean surface, but to insure thorough success, work as follows: Give the stone on which the transfer is to be made a dry polish in the press, using a smooth, flat piece of pumice stone, which should be kept for that purpose only. Dust off the face of the stone with a piece of tissue paper, or a clean dry rag. Make your transfer in the usual manner. Wash all composition off carefully with clean water, using a clean, soft sponge; fan dry, gum in smoothly with light tannic gum, dry, rub up in usual manner, keeping the stone moist with weak gum water. When the work shows bright, healthy and even, wash off the surface gum, fan dry, dust in with finely powdered rosin, followed by a second dusting with soapstone powder, clean up all dirt, etc., dust in with rosin once more, and give the stone a light etch; wash off the acid solution, fan dry, and gum in lightly and very smooth; when dry, wash out with turpentine *without* water, coat stone thinly, smoothly and evenly with asphaltum or lithophene; when dry, wash off the protective gum coating with clean water; then roll up the transfer with a firm, spare roller. The work will now be firmly incorporated with the stone and when properly protected will stand a good second etch, and all subsequent etching and printing that may be necessary. The use of all washes, etc., previous to transferring, are to neutralize any free acid which may be in the stone, open the pores and so make the surface more absorbent of the grease-carrying transfer ink. Thus, acid solutions are detrimental to the purpose in view, unless the stone is thoroughly washed in clean running water after their use. Try the possibilities of a clean pumice stone, and in the use of washes, etc., confine yourself to only one of those enumerated.





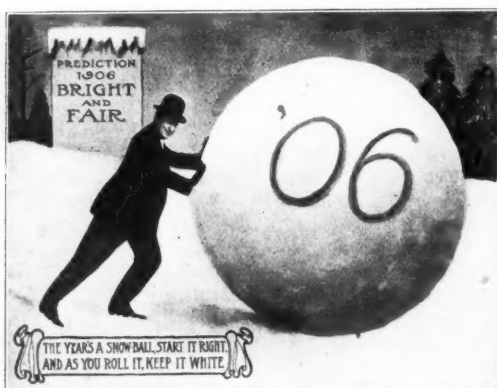
If your reasons are not bringing results they are not sound reasons. If your goods are good and your reasons are as good as your goods it's a plain case of cause and effect, and results must be logical effect.—*Jed Scarboro.*

Every man who has something to sell endeavors to give some reason why you should prefer to patronize his shop. The unwise business man fain would lure the public with a loud cry setting forth the incomparable cheapness of his products, and both the knave and the righteous claim just title to the slogan "superior quality." The man never lived who would candidly admit the inferiority of his products. It's human nature to avoid the question. He is wise who knows his shortcomings and a philosopher who endeavors to correct them. The man who realizes the inferiority of his creations and yet continues to usurp the exalted reputation of his competitors is a knave. His goods are poor and his reasons are not bringing results because they are not sound reasons.

This sermon would set forth an advertising moral: Never exaggerate your capabilities. Do not claim that your work is better than your neighbor's unless you are sure that your customer will be unable to disprove the assertion by comparison. Finical customers do these things. Endeavor to do better work from day to day and let the increased boldness of your assertions keep pace with the progress of your improvement.

Incontrovertible evidence has a stronger effect upon the jury than the gilded argument of the counsellor.

A PRETTY New Year's greeting, as pure as the driven snow, in the immaculate whiteness of its hand-made paper and the chastity of its lettering, comes from The Union



Bank Note Company, Kansas City, Missouri. A suggestive half-tone illustration, done in three colors, is tipped on.

"A MORNING PRAYER," by Robert Louis Stevenson, printed in Old English Text, with hand-painted initial and florets on 10 by 14 inch cardboard, is well constructed to create lasting impressions of the good work performed by the Brandall Advertising Agency, Galesburg, Illinois.

A PICTURE-BOOK of the extensive works of The Hugh Stephens Printing Company, Jefferson City, Missouri, tells a silent story of progress. The office furnishings and the equipment of the various mechanical departments show

competent managerial ability on the part of the executive. The building is well lighted and the workrooms are models of neatness.

THE J. LANGLAND COMPANY, Onkama, Michigan, profits in the specialty of printing diplomas from type with engraved stock headings. They have recently issued a large portfolio containing ten different styles of diplomas and certificates for circulation among the public schools and colleges. The results of this class of advertising have exceeded anticipations.

"CROCKER QUALITY," the holiday edition of a house publication issuing from the press of the H. S. Crocker Company, San Francisco, California, is a reiteration of an argument in behalf of forceful printing for advertising purposes. Its assertions are full of spirit and the entire booklet is a comprehensive showing of the pleasing effects made possible with intelligent use of choice papers, special engravings, stylish type faces and harmonious colors.

THE advertising literature of the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, possesses evidence of quality. A dainty folder, printed in green, with gold-bronzed and embossed initial, speaks metaphorically of "Seeds and Sowing." It tells a story of an investment in cheap seed—of the sowing and the reaping—and its likeness to unprofitable advertising literature: "Cheaply-prepared printed matter is even more worthless than poor seed. Too little of it germinates. Not only does the advertiser pay a high price for the results it yields, losing his time and perhaps wasting his opportunity, but he abuses the soil into which he sows his seed."

"THE HAZELWOOD LEAFLETS," a series of literary imprints, containing words of an uplifting tendency, cast kindly reflections on the doings of The Hazelwood Shop, Hyde Park, Massachusetts. These inspiring memory gems are printed on hand-made paper from artistic and readable type in red and black, each having a decorative initial. They are 4 by 6 inches in size, loosely mounted on bevel-edged, dark gray cards, to give a simple and dignified effect. Each leaflet is to be admired for its artistic appearance and inexpensiveness and, above all, for its influence to guide and uplift in the daily routine of life and duty, and will appeal to those who appreciate the beautiful and desire something that is more than the ordinary gift card.

"WHY?" is the embossed title of a philosophical booklet published by the W. P. Dunn Company, Chicago. The artistic style of its typographical get-up attracts first attention. Further inquiry reveals the sound reasoning of its contents:

A very ordinary letter-head indeed costs \$3 a thousand, and a correspondingly ordinary envelope costs only about \$2.25 a thousand. This means five thousand of each will cost \$26.25. It will be seen that the difference between something really elegant and something which is exceedingly ordinary amounts to only a trifle per day. The difference is less than half-cent on each letter sent out. It will require little argument to prove that the impression produced by a single one of these five thousand letters may start business relations that will pay ten or a hundred times the entire cost of the stationery for the year. If two letters—one handsome and businesslike, the other cheap and really unbusinesslike—come to a man in the same mail, with exactly similar business propositions, it is safe to say that in about ninety-nine times in a hundred the business will go to the concern using the best paper. That is the way the matter should be considered.

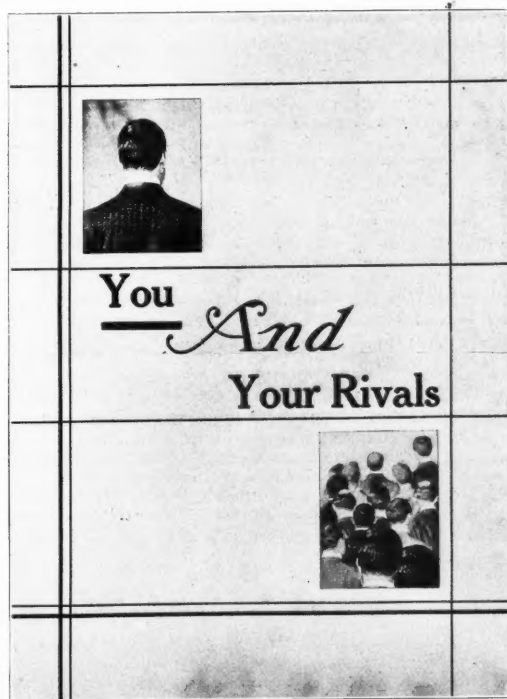
A number of choice half-tone printings tipped in are scattered throughout.

THE *Herald Press*, Everett, Washington, is issuing a little red book, of vest-pocket size, with the title "What Is Advertising?" The question is briefly and intelligently answered as follows:

Advertising, in one or another of its many forms, is an indispensable forerunner of every transaction between civilized humans. It has been said:

"We all begin life as advertisers; our first cry was a want-ad. for a breakfast food." The need of advertising grows with the complexity of man's interdependence. In order to live in present-day civilization, everybody is obliged to be continually trading his services or his possessions for those of others. This trading is effected by one first informing others of what he has to offer them in exchange for what he wants from them. In its best analysis, advertising is no more nor less than the giving out of just such information. The further along we send this information the greater will be the number of persons who act upon it. The discovery of this simple principle of economics has made advertising the foremost topic of the present business era. It has built up large fortunes and involves the yearly expenditure of many millions of dollars. It is a marvelous potency in extending a business that is already paying, and is still more satisfying in the new life it gives to a legitimate but lagging enterprise. The merchant or the producer of any commodity suitable for general use can create a demand for his wares or his products in direct ratio to the amount of judicious advertising he gives to them.

THE MATTHEWS-NORTHROP WORKS, Buffalo, presents a most satisfactory showing of high-class booklet printing this month. The productions exhibit variety and originality—the two most notable features. Distinguished among these is a large book of Herring-Hall-Marvin safes and time locks. Its cover is of stiff boards with a pasted gray outer covering. A facsimile reproduction of a combination knob, silver bronzed and embossed in high relief,



forms a suggestive and striking cover-design. There are a number of large half-tones, 9 by 12 inches in size, showing exterior and interior views of some of the massive safe deposit vaults constructed by the Herring-Hall-Marvin Safe Company. The work is a masterpiece in process engraving, presswork and binding. A catalogue of refrigerators for The John C. Jewett Manufacturing Company is uncommonly attractive in its handsome cover of deep red boards. The lettering of its cover-design is in flourished text, embossed and finished in ebony black. The inside of the cover and the fly leaf are finished with a dressing of marbled paper. The typography and presswork of the contents are in keeping. A folder for the Burroughs Electric Adding Machine shows some beautiful color effects. The cover-design is in two shades of green

and deep yellow on a chocolate-colored stock. The contents are handsomely decorated with marginal flourishes in green, orange and black, and there are a number of clever, illustrated initials done in half-tone. Other mentionable specimens include an ornate menu folder for The William Hengerer Company, with decorative panels; a dignified booklet in black and white for The Burt-Olney Canning Company, and folders for the Asheville (N. C.) Board of Trade and The Hotel Royal Palm, Fort Myers, Florida. In a pleasing bit of shop talk, entitled "You and Your Rivals," the management of the Matthews-Northrup Works says:

We know pretty well what your business rivals are doing in these lines. This applies to customers and non-customers alike. It is good practical knowledge to have. Do you, for instance, know what your foremost dozen business rivals are doing with ink and paper to promote their business? Secretary Metcalf's advice is to see them and go them one better. We add, see us and go them one better.

DEVICES.

A TYPICAL American girl in scarlet riding habit and white skirt, printed on black cover paper, demonstrates the admirable covering properties of the ink manufactured by Lewis Roberts, New York city.

A HANDSOME folder, printed in violet and black on a pink fabric-finished paper, announces the opening of the new salesroom of the F. Wesel Manufacturing Company, at 10 Spruce street, New York city.

THE P. V. COLLINS PUBLISHING COMPANY, Minneapolis, Minnesota, likens the difference between high-grade advertising and the common sort to the comparison of "a Bengal tiger with a singed cat." The two extremes and the "betweens" are summed up in an able manner in an attractive folder.

THE SANDERS ENGRAVING COMPANY, St. Louis, is sending out a seasonable die-cut folder with the title, "When the frost is on the pumpkin." The device is as nearly like a real pumpkin as paper, engravings and yellow ink could make it. A sprinkling of diamond dust is a good substitute for the "frost on the pumpkin."

TYPOGRAPHICAL UNION No. 185, of Bradford, Pennsylvania, has devised a clever method of giving publicity to the eight-hour movement in the program of their twenty-first annual ball. The cover represents four pages of a miniature newspaper containing items of interest from the firing line, and the splendid showing of local advertisers proves that Bradford Union has many sympathizers in the commercial world. The title-page of the program is a rule design with tint-block backgrounds, printed in four colors.

THE UNION CARD AND PAPER COMPANY, 27 Beekman street, New York city, presents to its customers a neat vest-pocket diary in flexible red leather binding with gilt edges and gold stamped. A yearly calendar, personal identification card, domestic and foreign postal rates, weather signals, interest laws, rate of income on stocks, money-order rates, postal distances and time from New York city, population of cities and towns, weights and measures, blank memoranda, and a cash account, are the useful features of the book, in addition to the neat diary pages. In all, it forms one of the neatest and most acceptable forms of special advertising received this season.

WORTH TEN TIMES THE PRICE.

We have always had a good word for THE INLAND PRINTER and have been a subscriber to it for the past nine years, and we would not be without it for ten times the price.—Carolina Stamp Works, Greenwood, South Carolina.



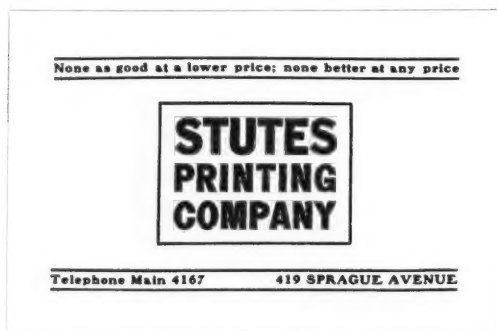
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

"The results we get, get your results." A charming three-color illustration in an oval frame of solid gold verifies this assertion in the December blotter of the Electro-Tint Engraving Company, Philadelphia.

B. L. VIKESNEY, Terre Haute, Indiana, has sent a stylish embossed office heading. The design consists of an ornate interlaced scroll panel in a delicate green tint, enclosing some stylish lettering and a monogram, printed in gloss red and light brown. The lettering is embossed.

The name Stutes is a synonym for specific excellence in printing. It stands for a certain individuality and a uniform quality of typography, coloring and presswork. The imprint of The Stutes Printing Company, Spokane, Washington, appears upon some particularly interesting specimens of commercial printing this month. Among these is a four-page announce-



ment set in Avil with a fancy initial and an artistic heading of Caslon Text, beautified with rubricated rules and a decorative panel. A number of stylish business cards are included. One of these is reproduced. It is printed in bronze-blue and orange.

The commercial specimens from Charles Lawson Wood, Atlanta, Georgia, possess certain qualities desirable in plain business forms. These are legi-

bility and neatness. The reproduced letter-head is representative of his style.

THE SCHUMANN ART PRINT, Norwalk, Connecticut.—An even division of red and black or of any other two strongly contrasting colors fails to produce harmonious results. The proportion of red to black should be from five to twenty per cent. Colors of equal tone may be evenly divided.

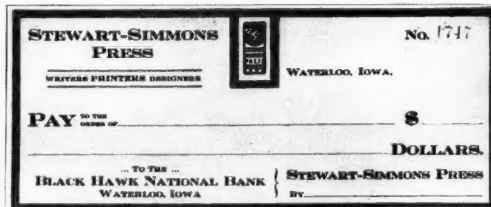
I. C. MILLS, Brisbane, Queensland, Australia.—The booklet, "In Memoriam," is an exemplary specimen of typework and half-tone printing. A unique and pleasing effect has been produced by supplying each expression

of condolence with a tinted border, consisting of a miniature reproduction of the paper in which the notice appeared. The "Cowan" letter-head is one of the best among the examples of commercial headings.

L. E. SPRINGER, Ocean Park, California.—The program title is a clever piece of typework. Its only defects are in the imperfect rule-joinings. Some valuable information on mitering and joining in panel-work will be found in the department of Job Composition, in the November, 1905, issue of THE INLAND PRINTER.

BERT M. KINNER, Bradford, Pennsylvania.—The letter-head is a decided innovation as a specimen of commercial display. There is no doubt that it is a wise departure from conventionalism. It might be slightly improved by single-leading the paragraph above the rules. The rule-joinings of the large exterior panel are defective.

The printed things from the Stewart-Simmons Press, Waterloo, Iowa, exhibit appropriateness in typography, the proper use of rules and borders,



and correct coloration. The reproduced check is a most pleasing conception in its original colors. The solid part of the border and the imprint are in pink rimmed with a one-point rule in black. The stock is a pink, water-marked safety paper.

It is impossible to speak anything but good of the showing of commercial printing submitted by The Greenfield Printing & Publishing Co., Greenfield, Ohio. All of the typography is simple and dignified and there is due moderation in the use of colored inks. The two program booklets on deckle-edge paper are models of neatness.

S. LANE, San Francisco, California.—The display of the program is good, but the arrangement would be better if the important features were separated from minor elements by transposing leads and slugs and by the use of six-point type for unimportant descriptive notes. The presswork is at fault and requires even more attention than the composition.

ROBERT H. GOULD, Binghamton, New York.—The specimens show the variety of pleasing effects that can be produced with a few versatile type faces. The typography of the booklet on street lighting has been properly handled and it is supported with good presswork in the half-tone printings. The removal notice is well illuminated with judicious whiting. The "Boland" and "Alston" headings are splendid examples of type harmony.

J. M. JOHNSON, Water Valley, Mississippi.—The presswork on the Elks' programme is very poor, and the typework is not much better. Considering the size of the office and the available materials, the time allotted to this job was entirely too short. The printer who skimps his work in order to produce a job within an unreasonable time limit is sure to depreciate his reputation for quality. The white ink used in the cover is too heavy and the printing shows uneven distribution. The presswork could be improved

418-416 RIALTO BUILDING
CHICAGO

MAIN OFFICES
463-5-6 PRODUCE EXCHANGE
NEW YORK

405 FOURTH NATIONAL BANK BLDG.
ATLANTA

Edward Valk & Company

Cotton Seed Products

MEMBERS
INTERSTATE C. S. CRUSHERS ASSOCIATION AND N. Y. PRODUCE EXCHANGE
BELL PHONE 1502
YOPP'S CODE

H. MART SMITH, MANAGER

ATLANTA, GA.,

by using a suitable reducer or an admixture of free flowing white ink. Bronze powder is more effective than a poor grade of gold ink.

B. J. BILLINGS, Paducah, Kentucky.—The typework in the magazine cover is too weak for the heavy rule design, and the "whiting" is overdone in the title-page. The margin of a page is very much like the frame of a picture. The frame should not be so large that we are forced to start a diligent search for the picture enclosed. The appearance of the title can be greatly improved by setting the line, "Magazine Club" in twenty-four point of the same type, instead of twelve point. The display of the "Hoo-Hoo"

dinner-bill possesses enough strength to give proper character to the work. The same may be said of the announcement folder.

TOM R. HOLLOWELL, Logan, Iowa.—Aluminum ink possesses some of the qualities of gold ink. It is hard to produce a clean impression by printing on an aluminum background. The effect would hardly be improved by reversing the order of the two printings. A better plan would be to engrave the tint-block to register with the monogram, the same as has been done with the word "Envelope." The general plan of the heading is excellent.

THE NEAL PRESS, Marion, Indiana.—The art club cover in green and black on brown paper is an attractive thing. There is a tendency to overcrowd in some of the other work. A little more white and fewer ornaments would lend distinction to the display lines. Give more attention to line and letter spacing and do not crowd one feature against another. Study grouping and "whiting" carefully and there will be a marked improvement in future specimens submitted.

R. H. MACWHOTER, Bradford, Pennsylvania.—The letter-head and envelope corner-card are interesting exhibits. The designs are strikingly suggestive of the business of printing, ruling and binding. The letter-head consists of a machine-ruled ledger heading with a list of specialties printed from script type occupying the respective spaces. The letter-head is at once a form of address and a close imitation of an itemized account. The envelope corner-card is a reduced copy of the letter-head.

KERR & RIDGE, Pittsburg.—Printing in three and four colors on black and dark-colored blotting or upon cover papers with absorbent properties can not be done successfully. All inks lose their luster when too freely absorbed by the stock, the printing has a dull appearance and the small type is scarcely readable. Effective printing on black and dark-colored papers usually requires two impressions with the best cover ink and hard stock. The ink must lie on the surface of the paper and dry there.

S. C. PRICE, Mt. Clemens, Michigan.—The altered proof of "Appropriate Christmas Gifts" is a marked improvement on the original setting. It shows uniform margins and the crowded effect of the text has been relieved by eliminating the underscoring and by illuminating the display lines with ample white space. The abnormal letter-spacing of the text lines in the first proof is particularly displeasing. The uniform word and line spacing in the resetting shows that the work was done by a finished mechanic.

There are "things worth while" in a large package of specimens from the Randall Printing Company, St. Paul, Minnesota. A "Guide to Guide Books" issued in behalf of the passenger department of the Chicago Great Western Railway is uncommonly well done. Its cover-design, in violet and gold, on a beautiful green cover paper, attracts first attention, and our interest increases as we admire the artistic arrangement of the contents. The pages show liberal foot and outside margins and the vigorous running headings are softened with cross ruling in warm olive green. Other noteworthy specimens are an illustrated booklet on "High Art in Skirts," a handsome folder for the Hamm Brewery, with a half-tone printing tipped in; Lancaster Business College catalogue, with embossed cover and a distinctive title-page; a school catalogue, and a large illustrated catalogue of furs, containing narrow marginal panels in a delicate green tint, with suitable typework printed over. The last catalogue is pebbled.

FOLLOWING is a brief review of additional specimens received: The Rowe Press, Bath, Maine, "Thankfulness is the spirit of the month of November," in an optimistic monthly blotter; *St. Nicholas Magazine*, New York city, a handsome prospectus of the interesting matter which will appear in the thirty-fourth volume of this charming magazine for boys and girls; The Maurice Joyce Engraving Company, Washington, D. C., "The Tennis Girl," the third of the Joyce series promises popularity for a new conception of American womanhood; Edwin B. Ault, Toledo, Ohio, all of the specimens are neat and tasty; F. L. Kershner, Wichita, Kansas, the use of one-point rules in the monthly calendar and a lighter tint-block background for the announcement card would improve the blotter—a good specimen in every other respect; Earl Holman, Dayton, Ohio, the excessive amount of matter in the title-page has been adequately handled; Wm. H. Dahlgren, Chicago, the orange and dark blue on the brown-tinted paper are in complete harmony; Troy Times Art Press, Troy, New York, a dainty booklet on steel die stamping and an illustrated blotter; F. A. Gallop, Chicago, the typography of recent specimens shows a marked improvement over work previously submitted—a cut-out overlay and a better grade of ink is required in printing half-tones; John M. Driver, Detroit, Michigan, a striking type-design with a tint-block ground in a letter-head for the Ira E. Morey Ink Company; The Herald Press, Everett, Washington, a collection of notable specimens of printing and some clever advertising literature; Bert May, Albert Lea, Minnesota, a good blotter and a convincing argument; F. H. McCulloch Printing Company, Austin, Minnesota, the illustrated blotter sets forth a strong point in a nutshell; Rex H. Lampman, Neche, North Dakota, do not neglect the little things—they prove a workman's mechanical ability; Jester, the Printer, Eaton, Indiana, periods and pointers are poor word-ornaments; Thomas Todd, Boston, a dainty holly border and the inevitable home-made poem in a tasty December calendar; Nolan Brothers, Brooklyn, New York, a stylish business card printed in brown and light blue; Chase Brothers, Haverhill, Massachusetts, the December issue of *Suggestions* is one of the best numbers of this publication; Duggan Printing Company, Oshkosh, Wisconsin, an artistic design, harmonious color effects and terse sentences have produced two effective blotters; Eric Peterson, Storm Lake, Iowa, the letter-head is a good example of practical display

composition; Greene Printing Company, Milwaukee, Wisconsin, an attractive post-card and a seasonable advertisement; Henry H. Harris, Vinta, Indian Territory, a delightful holiday folder with holly border, printed in green, red and brown; G. T. Parkhurst, Chelmsford, Massachusetts, the commercial specimens exhibit sensible display composition; Clyde W. Saunders, Richmond, Virginia, an attractive panel design with perfect rule joints; Ira G. Winnup, Indianapolis, Indiana, the tints and colors are well-suited to the papers and the chosen style of composition; John T. Palmer Company, Philadelphia, a twining floral border modeled in clay and "a little Madonna" by the three-color process, have supplied suitable decoration for the December blotter; The J. Langland Company, Onekama, Michigan, a few modern type-faces and a careful study of appropriateness in typography are requirements to the improvement of your work; Frank McLees & Brothers, New York city, an excellent imitation of lithography by the cerotype process; *The Saint Francis County News*, Forrest City, Arkansas, a meritorious office heading; C. D. Wright, Honolulu, Hawaii, there is room for improvement in the presswork and typography; Harry Minck, Jr., Gibbsboro, New Jersey, the squared and letter-spaced styles of typograph with cross ruling and panel work are used to excess—a little more white would supply a welcome relief; The Harty Press, New Haven, Connecticut, a good and substantial style of plain composition is a commendable feature of the specimens submitted; E. J. Kohli, Monroe, Wisconsin, a package of the better grade of printing; I. K. Twilley & Co., Baltimore, Maryland, elimination of the fancy border which will permit of setting "commercial job-printers," in eighteen-point lower-case, is suggested; Corbitt Railway Printing Company, Chicago, two neat vest-pocket time-table folders for the Overland Route.

THE fall number of a series of booklets on letters and printing has just reached this department from Waldemar Zachrisson, printer and publisher,

W·E·Z·Ä·T·A·S HÖSTNUMMER

UTGIVARE: WALD. ZACHRISSON'S BOKTRYCKERI A.B. GÖTEBORG, 1908



MAN har sagt, att "det aldrig blir slut med att trycka böcker".

Detta kunde med lika stor sanning hafva varit: det blir aldrig slut med att utgifva broschyrer. En affär är ringa, om den ej har tillfälle till att utgifva en broschyr, ty ett väl skrivet och tilltalande litet häfte betalar sig och betalar sig bra. Med andra ord, en broschyr, som tydligt ådagalägger en affärs historia och väcker intresse för varor och artiklar, hjälper till att öka omsättningen.

För åstadkommandet af en god broschyr fordras, att man först och främst har ett godt manuskript, ty ordnandet af typer, illustrationer, papper och färg tjänar till intet, såvida ett sådant ordnande icke grundar sig på klara argument. För det andra kan ej ett godt manuskript vinna något med mindre utstyrseln tilldrager sig uppmärksamhet och väcker intresse.

Har man nu ett godt manuskript, så bör det uppsättas med sådana typer, att det blir behagligt för ögat och för öfrigt lättläst. En tydlig stil, satt med omsorg och med tillräckligt afstånd mellan raderna för att göra sidan tjug och treflig, kommer att blifva lättläst, men det fordras likväl något mera för att en broschyr skall kunna tilldraga sig den uppmärksamhet och väcka det intresse, som är nödvändigt för att vinna läsare. Detta "någoting mera" erhålles genom dekorationer, illustrationer, papper och tryckning.

Goteborg, Sweden. Its chief characteristics are in the quaint title ornaments and decorative pieces used throughout. The display lines, the initial and the hearts supporting the wooden ducks in the reproduced introductory page are printed in bright red. This page supplies a general idea of the style of the work.

CALENDARS.

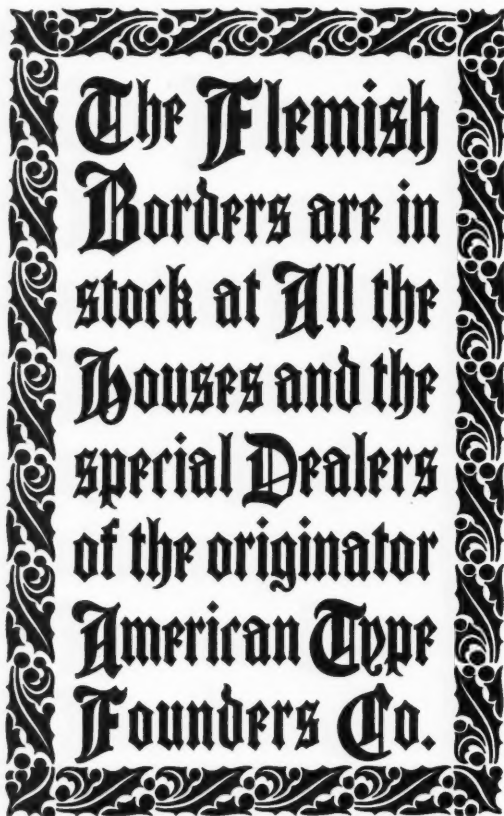
THE RYAN & HART COMPANY, Chicago, an engraved back and a pad of weekly leaves with legible figures, printed in black and red; *Comfort*, Augusta, Maine, a decorative design of pink carnations, enclosing a three-color half-tone of a characteristic New England family circle, forms the backing of a pad with large figures and astronomical data; Smith & Porter Press, Boston, Massachusetts, a good-natured Santa Claus, a bountiful pack,

a commodious chimney, and a dainty holly border in green, red and gold, form a happy combination in the December desk calendar; Douglas H. Cooke, New York city, a charming type of girlhood in muff and winter wraps, printed in two colors and tipped on a December calendar; The J. C. Hall, Company, Providence, Rhode Island, a vigorous flourished design in solid gray rimmed with red, enclosing a lithographed perspective of the New Providence Postoffice and an attractive arrangement of the monthly calendars; Mackenzie Engraving Company, Boston, Massachusetts, a handsome, heavily embossed figure in white on a dark background; George A. Ellis Company, Boston, Massachusetts, a beautiful calendar printed in delicate shades of pink and green, with a half-tone portrait of Edward E. Hale tipped on; Genzsch & Heyse, typefounders, Hamburg, Germany, a memorandum book and calendar combined, printed in red and black, with dainty border-designs in light green; cover-stock of light gray, with a coat of arms in red, black, silver and gold; a couplet suitable for the month heads each page, and two poems by Gustav Falke give a suitable finish. Calendars have also been received from Isaac Blanchard Company, New York; Crane & Co., Dalton, Massachusetts; Griffith-Stillings Press, Boston, Massachusetts; G. H. Kyle, York, Pennsylvania; Dewey-Davis Printing Company, Jamestown, New York; Ch. Lorilleux & Cie, Paris, France; Forman-Bassett-Hatch Company, Cleveland, Ohio; *Independent Republican*, Montrose, Pennsylvania; Thomas Todd, Boston, Massachusetts; Jobson Printing & Manufacturing Company, Louisville, Kentucky; Thomas P. Nichols, Lynn, Massachusetts; F. J. Weldele & Co., Terre Haute, Indiana; Harold W. Phillips, Dayton, Ohio; Times Printing House, Philadelphia, Pennsylvania; The Curtiss-Way Company, Meriden, Connecticut.

TYPE SPECIMENS.

ANOTHER stylish booklet letter is the new Old Roman Condensed, made by Barnhart Brothers & Spindler, Chicago. It is of medium set, is devoid of hair-lines, and on account of its open face is a letter well suited for printing on antique book papers. While this new letter is plain, upright and legible, at the same time it possesses a few characterful touches which lend great beauty to the page as a whole.

THE Foster series is one of the latest products of The Inland Type Foundry, St. Louis. It possesses the sterling qualities of durability and all-



around usefulness, it gives vigorous expression to display composition, and it has marked modern characteristics. The Webb series, a new outline letter, has been designed to work with Foster for two-color work. It is cut with full strong lines, which assure perfect register in the two printings. Specimens of the Inland's new Caslon series are shown in this month's insert.

MANY of the American Type Foundry's latest faces are put to practical

use in a comprehensive booklet of letter-heads now issuing from their printing department. There are twenty specimens in all, containing plenty of suggestive material for the progressive printer and his customer. A striking page from their new booklet of Flemish borders is reproduced. The printing in the original is in green and red.

A NUMBER of booklets and envelope enclosures now issuing from the Keystone Type Foundry, Philadelphia, show the practical commercial uses of their latest faces. Among these is a clever folder demonstrating the artistic merits of Washington Text in title-pages, letter-heads, business cards and advertisements. Another booklet shows the all-around usefulness of the Niagara series and there are several leaflets containing illustrations and commendatory remarks on Keystone thin-space cases and the Printers' Account Book.

THE Hamilton Manufacturing Company, Two Rivers, Wisconsin, is showing some new and original designs in wood type in their new catalogue. No. 701 and an italic companion letter, No. 699, are two pleasing faces of medium weight possessing some of the characteristics of Blanchard, and yet the dissimilarity effects a pronounced innovation. Other new letters catalogued are Grasset, Grasset Italic, Designs Nos. 704 and 703, Cheltenham, Cheltenham Bold, Cheltenham Italic, Design No. 702, Winchell, Winchell Condensed and Designs Nos. 700 and 705.

THE AMERICAN METHOD OF ENCOURAGING INVENTORS.

In the current issue the *British Printer*, Leicester, England, says:

"British printers of an inventive turn of mind will be interested in knowing the way their brothers across the Atlantic are encouraged to improve the art of printing. It is recognized that no one should be better qualified to advance the art of typography or to improve its methods than those who are daily engaged in that calling. The inventive printer, perhaps, can see many things that require improvement and various ways to improve them, but lacks the mechanical training or technical knowledge to enable him to profit by his inventiveness. Were his efforts directed by some one qualified to speak authoritatively on questions of mechanical construction, commercial possibilities and legal considerations in the matter of patent protection, many improvements would undoubtedly be given to the printing world which now slumber in the minds of their inventors. American inventiveness is encouraged by liberal patent laws and a readiness on the part of manufacturers to promote any device or improvement of real merit, and the work of encouraging printers and assisting them to share in the work and profits of developing their full possibilities in perfecting the art of printing has now been advanced another step by a Chicago firm, which places at the disposal of inventors a staff of experts in printing machinery, and makes a specialty of inventions in the printing and allied trades, taking the crude sketches presented to them and producing drawings for mechanically operative and technically perfect machines either ready for the workshop, if the machine is to be constructed, or for the Patent Office, if it is decided to procure patents at once. The head of the firm, John S. Thompson, is well known in the trade, especially the composing-machine field, on which subject he is a regular contributor to the trade publications."

SHOULD BLAME IT ON THE PAPERMAKER.

A novel complaint has come to the Postoffice Department from Little Hocking, Washington county, Ohio. A farmer living on a rural route operated from that town has protested against an odor which the carrier imparts to his mail. He says the carrier deals in polecat skins and that the letters and newspapers which he deposits in the patrons' mail boxes smell strongly. The department is asked to require the carrier to give up his side line or to retire from the service. The matter will receive the attention of the Fourth Assistant Postmaster-General.—*Washington Post*.

THE PROGRESS OF CANADA.



TIME was, and that not long ago, when the young men of Canada looked to the United States for a field broad enough and appreciative enough for them to prove themselves the equals of any in whatever vocation they had selected for their life-work. The immense impetus of the republic sister-nation, its attractive promises of freedom and equality brought to its shores the peoples of all nations, and its rapid development and manifold and varied opportunities won from Canada many of the best and most enterprising of her young men. That these men were the most desirable citizens is obvious from the fact that they had as thorough and comprehensive an understanding of our institutions as the native born, and were the product of an admirable school system, superior in many points to our own.

In the printing trades, Canadians have proved themselves the peers of any craftsmen, not only in Canada, but in this country and abroad. This is simply stating a conceded fact. Canada is entering — has entered, indeed — upon a great, enduring and augmenting prosperity. Her great Northwest is rapidly filling up, and its vast resources are becoming somewhat known. We say somewhat, for the variety and extent of these great gifts can not be fully appreciated, even from the lists of carefully



J. J. PALMER.

prepared reports. American and foreign capital is seeking opportunity for investment in Canada, and it is safe to say that the sagacity of the Canadians will accept only that which is needed for actual development of her resources, for there are many bidding for her favor. American manufacturers are duplicating their home plants in the Canadian towns and cities to an increasing extent; no less than fifteen Chicago concerns alone have established branch plants in Canada within the last five years, and in most of the important cities, from Minnesota to New York, the list is an imposing one of the concerns that have done likewise.

There is no industry that feels prosperity — or adver-

sity, for that matter — more promptly than printing. These great additions to Canada's industrial development will keep the printers busy, and the printer in looking about him for the machines and materials to meet his needs is fortunate in the appreciation of the situation, at present and in the future, shown by the Toronto Type Foundry Company.

The comprehensive plan of this organization is of a character to appeal very strongly to the printer. It maintains a fine corps of experts in all the branches of the



J. T. JOHNSTON.

trade, and has studied the technical field in America and Europe and acquired the agencies of the various machines of superior merit used in the trade. The company is in a position to furnish a complete printing plant, from Linotype machines to body letter, and from pressroom to bindery and stockroom. Its motto is "Everything for the Printer." Its factories are at Montreal, with branch houses in Halifax, Toronto and Winnipeg, and a European branch in London, England, with agencies on the European continent.

The president of the company is Mr. John J. Palmer, who has been a lifetime in the business. His earlier years were spent in Canada, when he supplied many of the offices with machinery which is still doing good service. Later Mr. Palmer went to California, and in San Francisco established the typefoundry business of Palmer & Rey. That firm did the leading business of the Pacific coast until 1891, when it sold out to the American Type Founders Company. Mr. Palmer then returned to Toronto and cast his lot in with the Toronto Type Foundry, and takes an active part in its affairs.

Mr. J. T. Johnston, the general manager of the company, is the founder of the business, and has had a wide experience in catering for the printer's wants. These gentlemen, with their competent staff of assistants, are well known to printers throughout Canada, and enjoy the full confidence of the trade.

The British branch of the house, The Canadian-American Machinery Company, is in charge of Mr. H. T.

Johnson, who has had a thorough practical experience in composing machinery, having entered the service of Robert Hattersley, the inventor of the Hattersley composing and distributing machine, as an apprentice, in 1880, and since then has been almost continually in touch with this class of machinery. He was successively engaged by the manufacturers of the Fraser typesetting machine, Edinburgh, and for nine years was the engineer and continental representative of the Thorne combined typesetting and dis-



WILLIAM H. SCHARF.

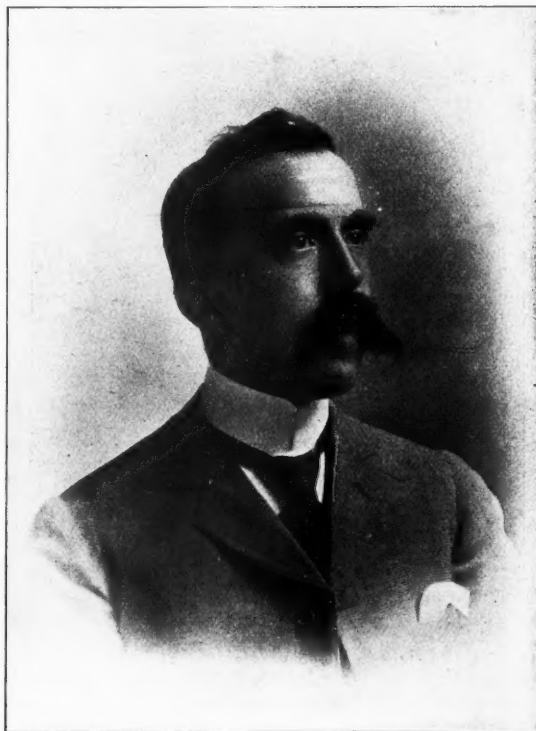
tributing machine, now the "Simplex." Later he went with the English Linotype Company, and for four years represented them in the Midlands, and occasionally abroad, finally becoming connected with the Canadian-American Machinery Company, which, as stated, he now represents in Europe, with headquarters in London. Mr. Johnson, besides special experience of composing machinery, is a practical engineer, with a thorough knowledge of the wants of printers in other directions, and is well qualified to advise them as to the selection of all classes of machinery to suit their special requirements.

One of the most important branches of the concern is its Linotype factory at Montreal. The manufacture of the Linotype machine in Canada was first begun by John Dougal & Son, of the *Montreal Witness*, on June 15, 1891, in the rear of 25 Bleury street, Montreal. After running for five years, the Bleury street factory proved too small and the present premises at 156-158 St. Antoine street were bought and occupied in 1896. Since then a great many changes and improvements have been made. One of these was the development of the "Style B" Linotype, by W. H. Scharf, the present factory manager, which machine has been patented in forty-five different countries. In May, 1904, the factory changed hands, and John Dougal & Son sold out to the Toronto Type Foundry Company, and the new company started to build the "Style

B" Linotype for the market, as well as the Standard Linotype. The purpose of the "Style B" Linotype lies in the fact that there is a large field for a simple and cheap machine on which the average operator can set forty-five hundred to five thousand ems per hour of straight matter. That this is accomplished, the orders on hand amply show, and arrangements are completed to double the present output.

The management of the factory is in the capable hands of Mr. W. H. Scharf, a native of New Haven, Connecticut, where he served an apprenticeship in the Whitney Arms Company, and later worked in the leading gun shop tool-rooms of Connecticut. In 1889 Mr. Scharf was employed in the toolroom of the Mergenthaler Linotype Company at Brooklyn, and there built the first of the new Linotypes, some of which went to the *Standard Union*, of Brooklyn, the *Troy Press* and to the Department of Public Printing at Ottawa. In 1890 he went to Baltimore and worked for some time with the late Ottmar Mergenthaler at his factory there. On June 14, 1891, Mr. Scharf left Brooklyn for Montreal, and on the fifteenth of June started to build the first Linotype machines in Canada.

Views of the Linotype plant are shown herewith, but these views do not give an adequate idea of the perfection of the tools and machines used there. Necessarily, considering the fine class of work required in the production of Linotypes, only the most modern and most accurate



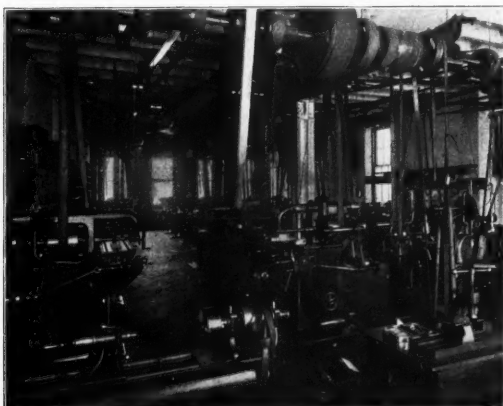
H. T. JOHNSON, BRITISH REPRESENTATIVE.

machinery can be used. In this respect the Montreal factory is equal to any in the world and is modern and up to date in every particular.

The business is well established and has commanded the confidence of its customers for fifteen years. All the important Canadian printing-offices, without exception, are using its Linotype machines, and, besides this, its machines have been supplied to and are in successful

operation in the following foreign places: Amsterdam, Holland; Auckland, New Zealand; Montevideo, Rio de Janeiro, Sao Paulo, Valparaiso, Buenos Aires, South America; Brussels, Belgium; Melbourne, Brisbane, Syd-

It is fair to say that the resourcefulness of the management, its comprehensive and thorough knowledge of the needs of printers, its sagacity in the selection of a capable staff, and its policy of assuring its competent and



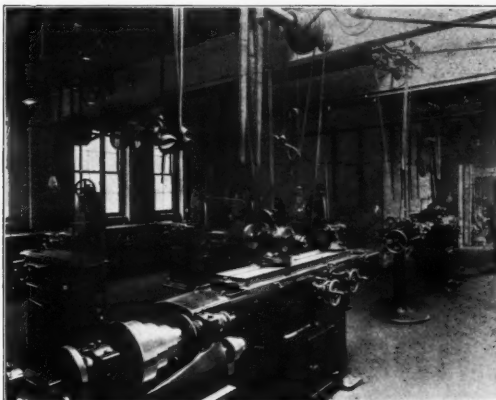
MILLING MACHINE DEPARTMENT.



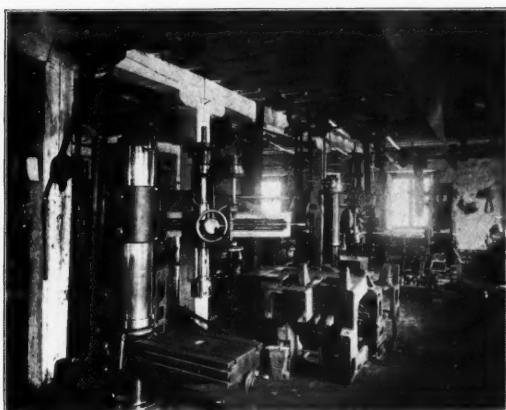
TURNING AND DRILLING DEPARTMENT.



TOOLROOM.



GRINDING DEPARTMENT.



RADIAL DRILL AND PUNCHING DEPARTMENT.



LINOTYPE ASSEMBLING DEPARTMENT.

ney, Australia; Algoa Bay, Cape Town, Durban, East London, Johannesburg, Maritzburg, Pretoria, Port Elizabeth, Africa; Florence, Italy; Mexico City, Mexico; St. John's, Newfoundland.

loyal employees a career in its interests, taken with the vastly increasing volume of Canadian trade, will surely develop the Toronto Type Foundry Company to the front rank of commercial enterprises on the continent.

BOOK REVIEW

WE have received for review "The Album Lithographie," containing specimens of lithographic work, published by Joseph Heim, Vienna. In all twenty-three parts have now been issued and show both variety and painstaking effort of a high grade in their production. Several of the numbers contain color inserts which are very dainty in their execution.

"DER LICHTDRUCK UND DIE PHOTOLITHOGRAPHIE" has been received for review. This useful work in German contains many detailed methods for gelatin printing and for photolithographic work on paper, zinc and stone, the asphalt process having a chapter devoted to that method alone. With the many works in German on this subject, there is a good field for translations of those works into English, of which the authors should take heed.

THE Macmillan Company has issued in attractive form a good specimen of bookmaking in "The Menace of Privilege," by Henry George, Jr., which as its name indicates is "a study of the dangers to the republic from the existence of a favored class." The *New York Times* says of the book: "He strives to show briefly 'how privileges granted or sanctioned by government underlie the social and political, mental and moral manifestations that appear so ominous in the republic. The monopoly of natural opportunities, heavy taxes upon production, private ownership of public highways, and other lesser privileges cause the great inequalities in the distribution of wealth which are evident all about. For these are not powers to produce wealth, but powers to appropriate it.'"

OUR FRONTISPIECE.

The decorative frontispiece in this issue of THE INLAND PRINTER is the work of Messrs. Fred S. Bertsch and Oswald Cooper, 26 Van Buren street, Chicago. Mr. Cooper, in lettering the quotation, took his idea from the method of the old scribes in lettering their beautiful manuscripts. Their way of working was not slow and painful, as is the hand-lettering of the roman letter, for they evolved a style that flowed freely from their reed or quill pens. However, not nearly so quickly executed as our modern writing, it was a formal letter adapted to the implement in hand, and very graceful, although almost unreadable to-day.

In this design Mr. Cooper has devised a letter modern enough in form to be easily read, yet taking on the quality of the medieval letter in that it adapts itself to the workings of the instrument used and, like writing, flows quickly from the pen.

The design was planned with the purpose of obtaining a perfectly flat mat effect, with very slight contrast in the color scheme. The working out of the design in two colors in the practical presswork involved a modification of the original and a stronger contrast resulted.

This produces a very rich effect and, though not gaudy, has an attractiveness that makes it usable for advertising purposes.

The work is additionally interesting from being a specimen of the high-speed product of the Harris Automatic Press.

HOW MEZZOTINTS ARE MADE.

The mezzotint process is complex, consisting, as it does, of two operations which are quite distinct, the one succeeding the other. In the first place a smooth plate of burnished copper is roughened all over, or more properly, cut into a million little points which alternate with little depressions, this work being done by what is called a rocker or cradle (in French, *le berceau*). The rocker may be two and a half inches wide, and its edge is a circular curve, perhaps one-tenth of the circumference of a circle. This edge is cut into little teeth, not wholly unlike those of a saw, the fineness of them varying between sixty to an inch and twice as many. By any ready means the plate is divided into strips according to its size; perhaps the artist draws two lines approximately straight and parallel with a lead-pencil, and the rocker goes slowly across the plate, keeping itself upon the strip marked out by those two lines, and gradually cutting the whole of that strip into grooves



TOOL VAULT OF TORONTO TYPEFOUNDRY.

which alternate with ridges — though, indeed, each groove is made up of very minute depressions corresponding to the teeth of the rocker. The whole plate being covered in this way, the rocker begins again in a different direction, guided by a different set of strips or lines, and once more the plate is scored with the toothing or grooving made by the teeth of the *berceau*. A third, a fourth, a fifth repetition of the process follows, until at last the whole surface of the copper is covered with an immeasurably fine granulation, a roughness, consisting of hundreds of thousands of sharp little points alternating with proportionally sharp and proportionally minute dottings or depressions. If you were to cover this prickly surface with ink and then wipe off all that you could wipe off, the plate would look coppery enough, it would be metallic in surface and ruddy in general hue; but all its recessed parts would be filled with the ink that you could not reach with your wiper. The wetted, thick paper is forced strongly down upon this by the rollers of the press. It takes the ink out from those little hollows, and the paper will show an effect like soft black velvet (if the ink is black), one of the most beautiful surfaces which we can produce.—From "The Field of Art," in the *January Scribner's*.

BEST ON EARTH.

Being an enthusiastic and appreciative subscriber and reader of the best printers' journal and magazine on earth, THE INLAND PRINTER, I have tried to profit from what I have read in every issue, for the past two years, especially.—Charles H. Long, *Globe, Arizona*.

OBITUARY

CUTHBERT J. ORCHARD.

On January 4, Cuthbert J. Orchard, secretary and manager of the Newton Copper Type Facing Company, of New York city, died. Mr. Orchard was born November 15, 1862, and had been in active control of the company since 1889, assuming the management after the death of his father, with whose work in the affairs of the company he had been early identified. Mr. Orchard was held in deservedly high esteem by the trade and his death is universally regretted.

LEWIS GRAHAM.

Lewis Graham, head of the firm of Lewis Graham & Son, well-known printers of New Orleans, Louisiana, died at his home in that city Sunday, December 24, 1905. Mr. Graham had reached the ripe age of eighty-four, and practically died in the harness, he being in active control of the large printing establishment founded by him over forty years ago, though for the past three years his activity was somewhat circumscribed by a paralytic stroke. Mr. Graham was a man of sturdy constitution, of Scotch ancestry, and his whole life was one of activity. He was elected president of the International Typographical Union at the Buffalo convention in 1854 and served for the term of one year.

Lewis Graham was born in St. Louis, January 15, 1822. After obtaining his education at the Christian Brothers' College, he was apprenticed to the printing trade, and among those who learned the trade with him were A. O. Russell, William Hammond, who was at one time a well-known figure in New Orleans, and A. McVickar, who became identified with the theatrical business.

In 1844 he went to New Orleans, where he was given employment on the *Picayune*. In those days the telegraph line from New York ended at Mobile, and the New Orleans papers sent boats to Mobile for the important news. When there was any specially big news, such as an election or a President's message, printers with the cases were sent over on the boat, so that they could set up the copy on the way over from Mobile, and much time would be saved. There was newspaper enterprise and rivalry in those days as at present. The boats would come into Lake Pontchartrain, and at Milneburg would be waiting a team of fast horses to bring the forms of type to the office at the earliest possible moment. On one of these occasions Mr. Graham managed to effect a great scoop on his rivals and earned the gratitude of his employers and promotion. He was placed in charge of the *Picayune* job office, which he conducted for some time. Then he was given charge of the old True Delta job office, which he was running at the time of the outbreak of the Mexican War, for which he enlisted.

Returning to New Orleans after being mustered out, he resumed his position as foreman of the Delta job office, and continued with it for many years. Then he went to the *Bulletin*, and when Col. I. G. Seymour formed the Sixth Louisiana Regiment for service in the Civil War, he went with the regiment as adjutant. He served to the close of the war, being promoted to brigade adjutant. He was twice wounded, but neither wound was serious.

After the surrender at Appomattox, he returned to New Orleans, and opened a printing-office of his own, and ran it until 1869, when he formed a partnership with John

W. Madden. This partnership was dissolved in 1876, since which time he has been alone, except for the partnership of his son, who was associated with him in business many years. The firm was changed to a limited corporation in 1892, but the son severed his connection with it a few years ago.

He joined the Odd Fellows many years ago, and served as Grand Master of the State, and held other offices in his lodge and in the Grand Lodge. On December 24, 1853, exactly fifty-two years before his demise, he was married to Miss Eleanor Spence, who died September 9, 1885. Two children survive, Lewis S. Graham and Mrs. A. C. Green. July 10, 1889, he married Mrs. Marie Louis Garner, of Lake Providence, who survives him. Mrs. Graham is well known in the literary circles of Louisiana.



OLD FATHER TIME.

CAN NOT AFFORD TO BE WITHOUT IT.

I enclose check for renewal of my subscription to THE INLAND PRINTER. I had not forgotten to renew it, but neglected to do so, thinking I could not afford it. When the time came around for the July number and it did not put in its appearance, I began to feel that I could not afford to be without it, and when I began to lose sleep on account of it, I was satisfied that I *must* have it. Please don't fail to send the July number, even if it be a second-hand one. Must have it.—E. W. Rush, Glen Gardner, New Jersey.

WANTED TO KILL THE PRINTER.

A parenthetical break-off from the yarn I left unfinished last week is necessary, says "Jack Smith," a writer of humorous articles in a Scottish weekly.

"He was a quiet-going fellow and considered of next to no importance in the trade," is what I wrote, or intended to write, concerning old Nat Price. Imagine my surprise on Saturday morning, when, from my *Fish Trades Gazette*, I discovered that old Nat was "a quiet young fellow." Wasn't I mad? I could hear the boys all along the coast saying, "Hello! is Jack Smith gone dotty? He's talking



"PEARL."

Photo by Muzzy, Mendota, Illinois.

about Nat Price as a young fellow who was ninety, if a day, when he died three years ago."

I rushed to the telephone and rang up the foreman printer. "Is the compositor about who set up 'Knock-About Yarns?'" I shouted.

"Who are you and what do you want with the comp.?" was the reply.

"I am the author, and I want his heart's blood."

"What's he done?"

"Done! He's made me describe an old man, whom everybody knew, as 'a quiet young fellow,' in place of a 'quiet-going fellow,' and I'll be laughed at by every one on the coast from Penzance to Thurso. Is he about?"

"We can't spare his heart's blood at present."

"I'm coming along to wipe the floor with him."

"Better not. He's bigger than you and in training. He's the only man in this office who can struggle with your 'copy.' We keep him for the purpose, and you may think yourself lucky it has not driven him to his grave long before now."

"The only man in a big office like yours? Nonsense!"

"The only man in — or out of — London who can tackle it. I was laid up for three days myself after the first round with your manuscript. I take no risks now, but hand it over to the man whose gore you seek."

"Dear me! Is it so bad as that? I thought printers could read anything."

"So they can. Anything they know for certain is 'copy.' I mistook your first for music and carried it out to a German violinist who lives next cottage but one to me at Wimbledon. He had been with some friends in the city where the refreshments were more robust than lager beer. 'It is zee trombone part of zee sonato,' he said, taking up his violin, 'an' zee melody goes p-u-tiful — shust like this.' He played a bar on the back string, but it broke when he tried to round the corner of one of your jokes."

"I wonder you continue at the drudgery of a printing-office."

"Eh?"

"A gentleman with talent for romancing like you should give your ambition a higher flight."

"How d'ye mean?"

"You know what the poet fellow says about the flower that wastes its sweetness — or fragrance — or something — on the desert air?"

"On my honor, Jack, the string did break and the German would have put on a new one and continued the tune, but discovering there was no stave to the scroll he lost his key, chord and temper, and ordered me out of his house, and we have not been on speaking terms since."

"Your tale is highly entertaining, and of thrilling interest. Go on with the next chapter."

"I showed your calligraphics to my wife, and told her of the mistake I'd made with the German. She thought it something in the telegraphic dot and dash style. I agreed with her about the dot, but could not say so much for the — well, never mind. I took it to the postoffice operator. He said it might be some foreign style, but 'it wasn't Morse.' When I got into town next morning I handed it to one of our full-dress readers. He avowed it was Sanscrit, and not in his department. It was then I remembered the poor 'comp.' whose wife you would widow and whose children you would orphan —"

"Oh, dry up —"

"Don't lose your temper, old man. One mark on 'copy' like yours, and that merely the mistaking of 'going' for 'young,' with a writer who doesn't dot his i's and makes his g's and y's alike, is not so very bad, is it?"

"You are making the most of my handwriting. I am sure I put great pains in it."

"That's what the comps. think. Pains and penalties is how they put it."

"Eh?"

"Our fellows say your 'copy' is written when you are out with the fish-cart jolting over a country road."

"Tell your fellows that I don't go out with a fish-cart, and that my last MS. was written in a quiet and secluded garden of a good family in the south of England."

"Are you sure it was in the garden?"

"Of course I am. Why sure?"

"Nothing particular. I thought you might have done it on the hedge."

"Don't be too funny. How am I to get out of the mistake with my readers?"

"There's only one way — blame the printer as usual."

RESULTS.

Your paper is invaluable to us. We have ordered thousands of pounds worth of machinery through your advertisements — and every issue is read with interest throughout our factories. — *Sands & McDougall, Melbourne, Australia.*



CANADIAN INDIANS BUILDING BIRCH-BARK CANOE.
Photo by William Notman & Son, Montreal, Canada.

IN MEMORY OF FRANKLIN.



THE two-hundredth anniversary of the birth of Benjamin Franklin was celebrated generally throughout the country on January 17. The Chicago Old-time Printers' Association celebrated the occasion by a banquet and dance at the Sherman House.

The divine invocation was made by Rev. John Roach Straton, pastor of the First Baptist Church, and Harry S. Streat, president of the Old-time Printers' Association, spoke on the objects of the organization, which provide

Arrangements—H. S. Streat, Chairman; William Mill, Secretary; Fred K. Tracy, John S. Burke, James L. Regan, Fred Barnard, James J. Schock, M. H. Madden, William Hack, A. B. Adair, James A. Bond, P. J. Cahill, Thomas E. Sullivan, D. J. Hynes, Nicholas Welsh, Samuel Rastall, Joseph C. Snow, C. M. Moore.

Reception—F. K. Tracy, Chairman; P. J. Cahill, D. J. Hynes, M. H. Madden, William A. Cahill, Thomas E. Sullivan, Theodore Hopmans.

Floor—C. M. Moore, Chairman; A. C. Goldsmith, William Pigott, Gus Bilger, J. L. Smith, W. J. Creevy, Walter Lyons.



Creditors have better memories than debtors.

Creditors are a superstitious sect, great observers of set days and times.



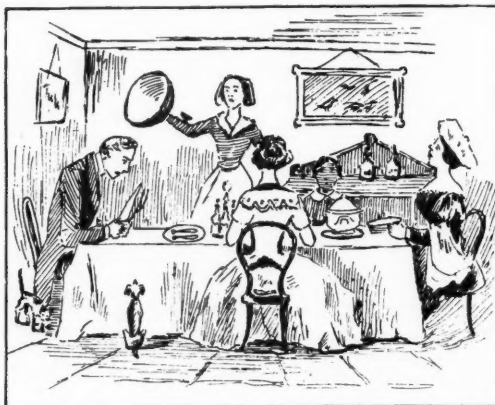
If you will not hear reason, she will surely rap your knuckles.

Experience keeps a dear school, but fools will learn in no other.



Many have been ruined by buying good pennyworths.

At a great pennyworth pause a while.



Pride is as loud a beggar as want, and a great deal more saucy.

Silks and satins, scarlet and velvets, put out the kitchen fire.

for a reunion of the old-time printers each year. The address on "Benjamin Franklin, Printer," was delivered by John McGovern, who declared that were Franklin alive to-day he would be one of the most active advocates of shorter hours of labor.

Many of the men present at the banquet were printers in this city when it was little more than a village. William Pigott, one of the active members of the association, came to Chicago in 1848 and has lived here ever since. Cyrus B. Langley, another member, came to Chicago in 1849 and is one of three surviving charter members of Typographical Union No. 16, which was organized in 1852. He journeyed from Kenosha to be present at the annual reunion, and although more than eighty years old, he seemed alert and active.

The following committees had charge of the entertainment:

After the banquet and speechmaking the younger members engaged in dancing until midnight.

THE Chicago Typothetæ celebrated at the Auditorium, more than one hundred and sixty members and guests being present.

An address by the presiding officer, A. R. Barnes, in which the work of the association in the last two years was reviewed in connection with the struggle against the eight-hour movement of the printers, opened the program.

"We will keep up this fight and maintain the nine-hour day," declared Mr. Barnes, "until the demand for an eight-hour day is backed up by reasonable arguments."

The chief speech of the evening was made by James A. Emery, of New York city, president of the Citizens' Industrial Association of America. Taking for his subject "Independence," he lauded the fight that is being waged

by the Typothetae of Chicago and predicted an ultimate victory for the Typothetae all over the country. He expressed thankfulness that he had not been the victim of a Gilhooley while coming from the railroad station.

"It is worth while fighting for a principle," he told the guests at the banquet. "Franklin taught us that. As it is now, control has been taken from you and a limitation which can not hold has been placed upon you. You are leading the struggle against the closed shop and your stand is vindicated by the Government, because this Gov-

and energetic," he said. "He needed no unfair methods to bolster himself up."

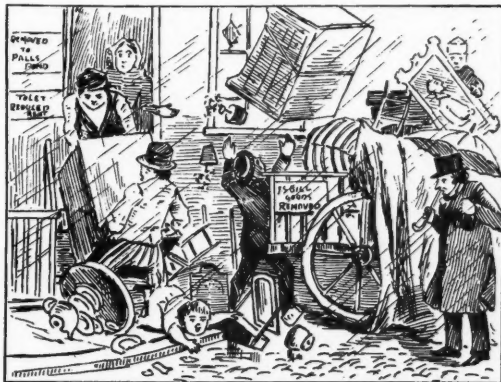
Among those at the speakers' table, presided over by George E. Cole as toastmaster, and others included in the gathering were: W. F. Hall, Forest Hopkins, W. H. French, W. A. Bond, Franz Gindele, N. L. Burdick, E. St. John, A. R. Barnes, T. E. Donnelley, E. F. Hamm, C. O. Owen, Toby Rubovits, O. A. Koss, F. M. Morris, J. O. Davis, H. J. Armstrong, J. M. Abell, E. F. Barnard, S. A. Benedict, M. W. Barnhart, H. C. Collins, J. J. Condon, W. B.



By diligence and patience the mouse eat in two the cable.
Little strokes fell great oaks.



Rather go to bed supperless than rise in debt.
He that goes a-borrowing goes a-sorrowing.



Three removes are as bad as a fire.
The rolling stone gathers no moss.



He that hath a calling hath an office of profit and honor.
A ploughman on his legs is higher than a gentleman on his knees.

ernment itself is founded on the open-shop doctrine. The policy of the open shop is stamped on every phase of American industry. The right of the individual must win."

Prof. George E. Vincent talked about Benjamin Franklin and won applause as he pictured the social condition of to-day.

"These beautiful Sunday night sermons in which we are told that labor and capital are meeting together to end their strife, sound all right, but in actual life we know that the old rivalry still exists. Society is not as unified as some dream that it is. This simple life talk is all right, but it comes from people who can't keep up the pace of to-day."

Professor Vincent hoped that contentment for all people ultimately will come. He described Franklin as a man who looked after his own business first and then gave the country his services. "Franklin was resourceful, square

Conkey, George Carpenter, A. E. Ford, W. E. Faithorn, Alfred Hamburger, George Hornstein, C. R. Jacobs, Dwight Jackson, C. E. Kimball, P. E. King, W. G. Lloyd, C. G. Littell, Newman Miller, H. B. Noyes, George Olmstead, J. J. O'Donnell, R. S. Pettibone, F. A. Poole, C. P. Soule, J. F. Thorndike, W. C. Van Horne, P. A. Van Vlack, C. E. Wells, C. O. Wright, H. P. Zimmerman, William Donohue.

Some impromptu talks indicated the determination of those present to remain firm in the eight-hour fight.

IMPROVES WITH EACH ISSUE.

I should like to take this opportunity of congratulating you on the excellence of THE INLAND PRINTER. It improves with each issue. The trouble is to find time to read and digest all its contents.—*Strange, The Printer, Eastbourne, London, England.*

LIFE AND WORKS OF FRANKLIN AT A GLANCE.

Following is Benjamin Franklin's life in brief:

- 1706 — Born in Boston, January 17.
 1716 — Taken from school and put to work in his father's tallow-chandler's shop.
 1718 — Apprenticed to his brother in the printing trade.
 1723 — Ran away to Philadelphia, where he worked as a printer.
 1725 — Stranded in London and forced to work at his trade.
 1775 — After eleven years in England, returned to America to take part in contest for independence.
 1776 — On Committee of Five to frame the Declaration of Independence. Appointed commissioner to solicit aid from France.
 1778 — Secured a treaty of alliance with France.
 1781 — Member of the commission to negotiate a treaty of peace with Great Britain.
 1785 — President of the Commonwealth of Pennsylvania.
 1787 — Assisted in framing the Constitution of the United States.



Diligence is the mother of good luck.
 Now I have a sheep and a cow, everybody bids me good-morrow.



Pride breakfasted with plenty, dined with poverty and supped with infamy.
 Pride that dines on vanity sups on contempt.



A life of leisure and a life of laziness are two different things.
 Sloth, like rust, consumes faster than labor wears.



If you would have a faithful servant, and one that you like, serve yourself.
 If you would have your business done, go; if not, send.

- 1729 — Began publication of the *Pennsylvania Gazette*.
 1732 — First appearance of *Poor Richard's Almanack*; founded a Philadelphia library, first circulating library in America.
 1737 — Appointed postmaster at Philadelphia. Organized first fire company in America.
 1742 — Invented the first stove used in this country.
 1748 — Retired from active business with an estimated fortune of \$75,000.
 1752 — The kite demonstration to prove that lightning is electricity.
 1755 — Led in the defense of Pennsylvania against the Indians.
 1757 — Sent to London as agent of the Colonial Assembly of Pennsylvania.
 1763 — Traveled sixteen hundred miles extending and improving the postal system.
 1766 — Gave testimony on the stamp act and spoke for the Colonies before the House of Commons.

- 1790 — Died at his home in Philadelphia, eighty-four years of age.

FRANKLIN'S MAXIMS OF SUCCESS.

- Eat not to dulness; drink not to elevation.
 Speak not but what may benefit others or yourself; avoid trifling conversation.
 Lose no time; be always employed in something useful; cut off all unnecessary actions.
 Use no hurtful deceit; think innocently and justly, and, if you speak, speak accordingly.
 Tolerate no uncleanness in body, clothes or habitation.
 Be not disturbed at trifles or at accidents common or unavoidable.
 Drive thy business; let not thy business drive thee.
 Early to bed and early to rise, makes a man healthy, wealthy and wise.
 He that hath a calling hath an office of profit and honor.
 One to-day is worth two to-morrows.

Buy what thou hast no need of, and ere long thou shalt sell thy necessities.

A flatterer never seems absurd,
The flattered always take his word.

Keep your eyes wide open before marriage, half shut afterward.

They that won't be counseled can't be helped.

Where yet was ever found the mother,
Who'd change her booby for another?

A man may, if he knows not how to save as he gets, keep his nose all his life to the grindstone and die not worth a groat at last.

Employ thy time well, if thou meanest to gain leisure.

He that would live in peace and at ease,
Must not speak all he knows, nor judge all he sees.



It is hard for an empty bag to stand upright.
If you would know the value of money, go and try to borrow some.

Hear no ill of a friend, nor speak any of an enemy.
He that pays for work before it's done has but a penny-worth for a twopence.

Grace thy house, and let not that grace thee.

Fond pride of dress is, sure, a very curse;
Ere fancy you consult, consult your purse.

Laziness travels so slowly that poverty soon overtakes him.

Diligence is the mother of good luck.

To whom thy secret thou dost tell,
To him thy freedom thou dost sell.

The eye of the master will do more work than both his hands.

If you would know the value of money, go and try to borrow some.

God helps them that help themselves.

For age and want, save while you may;
No morning sun lasts a whole day.

Since thou art not sure of a minute, throw not away an hour.

A fat kitchen makes a lean will.

What maintains one vice would bring up two children.
Beware of little expenses; a small leak will sink a great ship.

When the well's dry they know the worth of water.

Poverty often deprives a man of all spirit and virtue.
'Tis hard for an empty bag to stand upright.

Great estates may venture more,
But little boats should keep near shore.

FRANKLIN'S INVENTIONS AND DISCOVERIES.

Invented the first stove used in this country.

Discovered and defined electricity and proved that it was the element in lightning. Invented the lightning-rod.

Demonstrated the different effects of color as to heat by laying squares of different-colored cloth upon snow on a sunny day.

First published the facts about the Gulf Stream and made a map of it.

His essay on the peopling of countries supplied Malthus with foundation for his famous theory that population increases in geometrical ratio, and means of sustenance only in arithmetical ratio.

Introduced the basket willow into this country.

Invented the floating sea anchor.



It is foolish to lay out money in a purchase of repentance.

Buy what thou hast no need of and ere long thou shalt sell thy necessities.

First demonstrated the possibilities of display and pictorial advertising in newspapers.

Proved that vessels move faster in deep than in shallow water.

Molded the first printing types cast in America.

At the age of twenty-one he invented and built an improved printing-press.—*New York World*.

I WANT to here express my appreciation of the opportunity THE INLAND PRINTER offers for self-improvement. By putting into practice the suggestions given from month to month, I am securing a technical education practically without cost.—*W. P. Bolton, Santa Monica, California*.



Lost time is never found again.

What we call time enough always proves little enough.

PRINTING BUSINESS FULL OF WOES.

A certain young man, having inherited enough money to start him in life, thought it would be a fine thing to enter into the printing business. He was well acquainted with the foreman of the composing-room in one of the larger shops of the city, and this foreman generously offered to run any shop the young man might buy, and make it pay.

Before investing his patrimony the youth made the acquaintance of a number of printers—none of whom, however, was a master printer or proprietor—and asked their advice. He met with nothing but encouragement. Nearly every printer he talked with regretted that he himself had not saved enough money or had not sufficient nerve to set up a shop.

Finally he learned, through the foreman who had offered to run his shop, of a great bargain. Having never heard a discouraging word, he bought the bargain and installed the confident foreman.

That poor foreman paid a dear penalty for his overconfidence. He met a thousand difficulties he had never dreamed of. He thought this particular shop must be "hoodooed."

Apparently sane men would bring in work which could not be done anywhere in the world in less than a week and ask that it be delivered the next day, after taking up an hour's valuable time going over the explanations and estimates; and these "customers" would sometimes leave in anger, and nearly always without leaving an order. Others who had been enticed into patronage by the most careful diplomacy, with the hope that, being "eminently respectable citizens," they would prove to be excellent customers, turned out to be utter disappointments by its being almost impossible to collect from them in spite of their excellent ratings. These would nearly always find an excuse for their delinquency in some alleged deviation from the specifications, or in the work having been delivered just an hour too late to be of any possible use, while brazenly using the work just the same.

Then there was the grafter who wanted to waste time arguing that his credit was good. There was also the periodical spree of the best compositor to contend with, and many an irregular drunk besides.

Even the machinery seemed to be dissipated. A break always occurred when a race was being made to get a big job out on contract time. Whenever there was a particular need of a quick delivery of paper there was sure to be some difficulty in getting the order filled. The artistic customers nearly always wanted just the style of type not in stock.

But, above all, that awful estimating! To estimate the cost of a complicated job of printing is a mathematical feat. This would-be master printer was not a mathematical genius. Within six months he decided that he was an ignoramus and a fool, and thought seriously of blowing his brains out. To avoid open failure the owner sold out for a song. Then the seller went about asking how it happened. This time he consulted proprietors.

"I might have told you you had no chance," said each one, gravely. The man who "ran" the shop is now working under the foreman who succeeded him. "He must have mismanaged things badly," say some of his associates among themselves.

Yet the above is not the experience of every one who undertakes the printing business. One young man with but two gifts, a talent for mathematics and system and a faculty for making friends, started at the age of eighteen to solicit and collect for a large printing house, and, through a special faculty for estimating and systematizing,

worked his way up in three years to the position of general manager of the business, in which capacity he is making it pay exceptionally good dividends for its stockholders.

Here is a formula for the master printer, who would reach the top rung of the ladder: Work eighteen hours a day, study literature, mathematics, art, mechanics, human nature, law and business, and keep your youth until you are sixty years old. That is about what such men as Theodore L. De Vinne have done.

Of course, not every one who engages in the printing business expects to become a master printer. Andrew Carnegie has said that the secret of his success has been the ability to employ men, and the same gift may carry



"A FAIR PAIL MAIDEN."

Photo by R. R. Sallows, Goderich, Ontario, Canada.

one through when money has been invested in a printing equipment. Yet such an investment, without a thorough training at the case and the desk, is perilous.

"Do you know any business that beats the printing business?" asked a young pipe-dreamer of me the other day. He was being tempted by a bargain offer. "Yes," I said, sadly. "As a full-fledged siren with overgrown claws the business of publishing a magazine beats it."

Do not imagine that the busy printing shop is always a money-maker.

"Our shop is working night and day," said one printer who had just gone into the business to another who had been pretty well knocked into shape for success.

"Then the chances are you are not making any money," replied the one who knew.

"Wisdom in printing," says another printer, "begins with the knowledge of when to refuse a job." But let me emphasize, as a final word, the supreme importance of the estimating.—*Chicago Examiner*.

TRADE NOTES

THE annual dinner of the Association of Employing Bookbinders, of New York, was held at the Hotel Savoy, New York city, on January 27.

THE business of O. J. Maigne, 358 Pearl street, New York city, manufacturer of printers' rollers, has been reorganized, and the firm name will now be The O. J. Maigne Company, while the management throughout the plant will be the same as heretofore.

W. B. PRESCOTT, one of the contributors to THE INLAND PRINTER, addressed the American Economic Association at its recent yearly session. The Association is composed of the economists and sociologists of America's leading universities, and Mr. Prescott was the only non-member on the program.

THE *Republican-Register*, of Galesburg, Illinois, has installed a new twenty-four-page Potter press, made necessary by its large advertising patronage and its steadily increasing circulation. The new press is located on the ground floor in a finely fitted room, and may be seen from the street through plate-glass windows, occupying one entire end of pressroom, from floor to ceiling.

THROUGH the courtesy of Mr. Harry S. Thompson, representing the Chicago branch of Philip Ruxton, Incorporated, THE INLAND PRINTER has received a copy of the firm's new ink catalogue, which has the unique feature of permitting the various colors to be tested in direct contrast with each other. The plan is a simple and effective one. It is worth seeing. Write to 158 East Harrison street, Chicago, for one of them if you are in business.

NEIL CAMPBELL COMPANY, manufacturers of printers' machinery and materials, 74 Beekman street, New York city, announces that it has recently purchased from the Keystone Type Foundry all the patterns, special tools and rights to make the Paragon paper-cutters. The company is arranging to fill orders promptly at an early date, and



the high reputation which the Paragon machines have enjoyed will undoubtedly be further enhanced under the control of the new owners.

SANDERS ENGRAVING COMPANY, St. Louis, Missouri, has purchased the entire electrotype plant of the Chattanooga Plate Company, of Chattanooga, Tennessee. It has also made a contract with the Chattanooga Medicine Company, one of the largest newspaper advertisers in the South, and which is running advertisements in seven thousand newspapers, to make all of its electrotypes and advertising plates. It is the intention of the Sanders Engraving Company to operate the establishment in Chattanooga and it is likely that the company will later add a complete engraving department to this electrotype plant.

THE publishers of *The International Printer*, of Philadelphia, Pennsylvania, under date of January 6, announce that they have sold out to *The American Printer*, 26 City

Hall Place, New York city, and that all exchanges and communications should be addressed accordingly in the future. Mr. J. Clyde Oswald, the proprietor and editor of *The American Printer*, will, it is reported, enlarge and further improve his properties. His pleasing personality and pronounced ability, with the coöperation of his many friends in the trade, will undoubtedly win for this combination distinguished success. Mr. F. O. Sullivan will be advertising manager of the combined papers and Mr. Oswald will continue in control of the business management and editorial policy.

THE Ault & Wiborg Company announces that Mr. A. A. Kelly has been appointed manager of the St. Louis branch, beginning his work in that connection with the first of the year. Mr. Kelly took up the printing-ink business in 1898 and engaged with the Ault & Wiborg Company in 1900. Up to the beginning of 1903 he covered the Southern territory, as well as Indiana, Ohio and a part of Pennsylvania. In January, 1903, he went to Chicago as assistant to the



manager of the Chicago branch, Mr. W. H. Armstrong, and during 1904 and 1905 he represented the Ault & Wiborg Company in Detroit, Toledo, Cleveland, Erie, Buffalo and Rochester.

THE Chicago *Tribune* displayed a fine sense of dignified newspaper enterprise in its treatment of the great event of society in Chicago, the Kirmess for the Cribside Society. Wealth and fashion had made elaborate preparations for a great function in aid of charity. The *Tribune's* fine staff of artists contributed their best in illustration of the event, and these were augmented by the work of celebrated artists who made special paintings of the Kirmess dancers. The quality of the work shown in the *Tribune* therefore ranked high and will be remembered by the appreciative long after the occasion which produced it is forgotten, or remembered only as the incentive. A few of the drawings of the staff artists are reproduced in these pages.

THE fourth annual dinner of The Space Club was held on Thursday evening, December 28, 1905, at the Chicago Athletic Association. After an elaborate dinner had been enjoyed, and before the regular program for the evening, Mr. T. M. McGill, one of the members of The Space Club, in a pleasant little speech, presented to the club a gavel made from wood from the deck of the battleship Oregon. A similar gavel was presented to President Sherman, personally. Mr. M. C. Robbins, the first president of the club, was called upon to accept the gavel for the club, and in doing so told something of the past history of the club and its efforts at all times to stand for "all that's good in advertising." President Sherman then introduced Professor Walter Dill Scott, of Northwestern University, who, by means of charts and figures, emphasized the fact that large space pays. He showed that the total number of advertisers in a certain leading magazine for a period of ten years back had decreased remarkably in the last dozen years. On the other hand, the amount of space had increased very materially. Other interesting features of advertising were brought out by Professor Scott. The club was then entertained to a high degree by a lecture

given by Richard Henry Little, who was the *Chicago Daily News* war correspondent during the late Japanese-Russian War. Mr. Little created a good feeling from the start by assuring the audience that the Japanese won the victory in most of their battles by first distributing handbills advertising the beauties of Japan, the comfort of their prisons and assuring the Russians that any prisoners captured would be well treated. The lecture was illustrated by many war photographs of a most interesting nature thrown on a screen. During the intermission in the lecture, H. K. McEvoy, of the Chicago & Alton Railway, created much amusement by feats in legerdemain.

WHAT AN ANTIPODEAN THINKS OF US.

As has been mentioned in these columns, Mr. J. A. Burke is among the most observing and progressive of Australian printers. During the summer he paid the United States a visit, candidly avowing his purpose was to "look us over." Then he visited Great Britain, and was given considerable space in the craft press. The *British Printer* of recent date contains a lengthy interview, from which we reprint a portion of what he had to say in reference to us and our ways:

"I had a great time in the States. I went through most of the large printing-offices and typefoundries in San Francisco, Chicago and New York, and was much struck with the numerous labor-saving devices seen on all sides, brought about, I believe, by the high rate of wages that have to be paid in the larger American cities. Why, in one New York newspaper office I had the privilege of inspecting the wage book and was amazed to notice that several of the stereotypers, such as the men working on the casting-box and dressing-horse, were down for as much as from \$40 to \$43 for the week—part of the amount overtime—just fancy, £8 per week for ladling out lead. It is wages such as these that makes the American printer throw out a new machine after six months' use if a new device is brought along that will turn out a few hundred more per hour. You see he recognizes the fact that labor is his dearest commodity.

"As far as the skill, pace or agility of the American workman is concerned, I really did not see any appreciable difference between him and his prototype in other countries. As a matter of fact, I thought the American was slower in his movements, took things easier, had more freedom, and did not delve in nearly as hard as we do in Australia. In several cities that I visited I saw Linotype operators, make-up and advertisement hands who were smoking cigars at work, with the result that their movements were retarded in consequence and output suffered. As most of the operators were on stab, the output did not trouble them much.

"Never by any chance do Britishers give their own workmen or business people any credit at all. I like the American immensely, but I found him to be only a mere man—better paid certainly, but no smarter than the people I have met in similar callings on this side or in my own country.

"I have not had time to go through many large English offices, but in the few that I did visit I was struck by the absence of the modern labor-saving appliances which are in use both in Australia and America. For instance, in one very large office I did not see one labor-saving dust-proof cabinet, and during the fifteen minutes I was in the jobroom I noticed that one man was disturbed no less than three times by others who required a case that was enclosed in the frame that he was working at. Those are some of the things they do not do in America. Then, again, your people stick to the old wooden quoin which takes so much

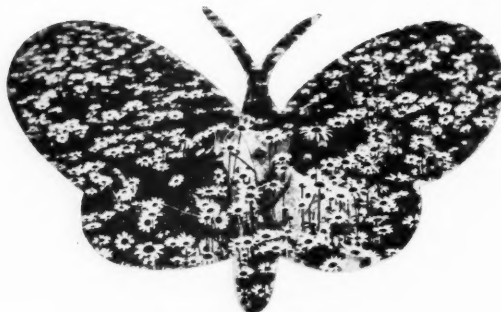
time and skill to lock up and causes so much annoyance in the machineroom when improperly done.

"I never saw a wooden quoin in America—those in use being mostly of the Hempel species. Another labor-saving device much in favor across the Atlantic is a combination chase, which can be made up to any size (the same as steel furniture) and which does away with extraneous wooden or metal furniture, thus giving a very solid lock-up without spring; so far I have not seen any of these money-makers in use here. Most Americans also use point sticks where a change of measure can be made instantly. The sticks I saw in use here were the old iron ones that take so much time to adjust.

"It was not the craftsmen but the material they were asked to work with that struck me as being behind their American cousins; all of these appeared to be paying attention to their work, and slogging in harder than I thought the Yank did, but their output was retarded by not having the same speedy producing tools to handle."

"And you therefore conclude?"

"With the seven years' system of apprenticeship that prevails here, as against the four years' system of America, in conjunction with the fact that you have public technical printing classes in most of the big centers, the future of the art preservative in England is particularly bright, and there should be no fear about English printers not being able to hold their own with their fellow craftsmen over the water if employers will wake up and give them the latest tools to work with. As a matter of fact, for these reasons, they should leave the Americans in the rear, for by their four years' apprenticeship system they are turning out very few competent tradesmen. In many large



A "DOG-ON" QUEER BUTTERFLY.
Photo by J. Manning, London, Ontario.

offices, as well as small, apprentices are put to roustabout work for the first two years, and by the time they are through their four years' term and have to be paid journeyman's wages they only possess a nodding acquaintance with the art, and have to perfect themselves at the employer's expense, as outside one technical school there are few opportunities for receiving such complete technical instruction as are obtained in England."

THE SPRING POET.

Editor—"You're sure you haven't submitted this poem anywhere else?"

Poet—"Yes, sir."

Editor—"Then how is it you have a black eye and walk on crutches?"—*Exchange*.

I HAVE the bound volumes of *THE INLAND PRINTER* since Volume IV, and my wife says I think more of them than I do of her, and she is always glad when I finish reading them every month.—A. G. Alrich, Lawrence, Kansas.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

HUMISTON, KEELING & Co., 200 Madison street, Chicago, quote on another page of this issue some attractive prices for photoengravers' chemicals.

THE J. L. Morrison Company, 60 Duane street, New York city, announces the simplification of its "Perfection" index cutting and printing machine. It claims the "Perfection" to be the only perfected machine in the world combining the cutting of indexes and printing them simultaneously without removing the book from the machine. All kinds of work is done without any change of parts, and no index wheels are required to be purchased. The machine is said to have revolutionized the manufacture of indexed books. The circular of the company reads: "These indexing machines are designed for foot-power only, and are so arranged that by the setting of a gauge any size of index from 1-16 to $\frac{1}{2}$ of an inch in length can be cut; the knives will allow a cut into the book $\frac{1}{8}$ of an inch in depth. There are gauges to which to set the bottom and the back of the book, and a clamp to hold the book firmly on the table. The printing device is a separate attachment composed of individual rubber type, any size desired, set into a galley attached to the machine and adjusted to correspond to the cuts. Machines supplied with or without this attachment."

A NEW GALLEY FOR MONOTYPE WORK.

A. F. Wanner & Co., of Chicago, have recently placed on the market a new all-brass galley for offices where Monotype machines are used. This galley is made with removable ends to overcome the necessity of lifting matter as is necessary in make-up where the old style, solid end brass galleys are used. These galleys will fill a long-felt want in this field and will undoubtedly be in demand among printers using the Monotype machine. The Wanner Company produced these galleys at the request of Chicago printers using the Monotype machine. The results obtained from them have been very satisfactory. Advertisement will be found on another page of this issue.

REMELTABLE EMBOSSING COMPOSITION.

Printers and pressmen interested in embossing should read the advertisement of A. W. Michener in this issue, calling attention to something better than they have known. The manufacturer, from long experience in the plants of the leading embossers of this country, East and West, and later as the producer of much of the finest work turned out in Chicago, was well qualified to undertake the manufacture of a superior composition and has succeeded in producing the best and most economical article known. As it is remeltable, there is practically no waste. It is the only compound tough enough to stand up throughout a long run on hard, rough stock, so generally used for covers, high-

grade announcements, etc. When slightly worn from an exceedingly long run, by merely passing a flame over it and closing press on center a moment you have a new die. It works equally well when zinc, brass, wood, electrotype or type-metal female die is used. Any pressman can use it successfully after reading the accompanying instructions. No mysteries — just the best embossing composition.

THE NEW HARRIS AUTOMATIC PRESS.

Owing to the high speed of production by the Harris Automatic Press, printers and others who have not had actual experience with the work of the press have conceived the idea that the high-speed work is of the cheaper grades of printing. It is sufficient to call attention to the specimens shown of the work of the Harris Press in THE INLAND PRINTER to prove the substantial claims of this mechanism to be a high-speed art press. The Harris Automatic Press Company announces the new Automatic Separate Sheet Rotary which has many important improvements, including that of taking a sheet 22 by 30 inches with a form up to 22 by 28 inches. The company states that the factory is swamped with orders for the new press.

IN APPRECIATION OF THOROUGHNESS.

Excellence and thoroughness in design and workmanship have given the Hamilton Manufacturing Company a world-wide reputation. The company is always on the alert in noting the requirements of the trade, and new and novel labor-saving conveniences are conceived, produced and placed on the market in surprising variety and profusion. Foreign orders for large quantities of the factory's goods have become a usual thing, one of the most recent of these being a carload of material for the equipment of the government printing-office at Singapore, comprised of all the most modern cabinets and other pieces of furniture now in use in up-to-date American offices, and goes to show that the American-made printing-office furniture is now recognized as the standard wherever the printing-press has made any material progress. The Hamilton Manufacturing Company enjoys the honor also of having equipped the Government Printing-office at Washington, D. C., with more than forty carloads of its material. Also the Government Printing-office at Manila, Philippine Islands, with several carloads. In addition to this, large amounts of the company's material have been placed in the Government Printing-offices of France, England, South Africa, Australia and Tasmania.

BAS-RELIEF DESIGNS.

No doubt you have noticed the unique and artistic bas-relief covers on the late issues of THE INLAND PRINTER. No doubt also you fully realize the great value of an attractive cover-design, both to magazine and booklet. There is perhaps nothing that will give them more dignity.

When you go out on business you do not wear a shoddy suit. What can you expect from a periodical or booklet, your best solicitor, when you send it out in one? People form their first impression of you by your general appearance. The same holds true with your booklet. This first impression determines whether or not your booklet will be read, or your magazine purchased.

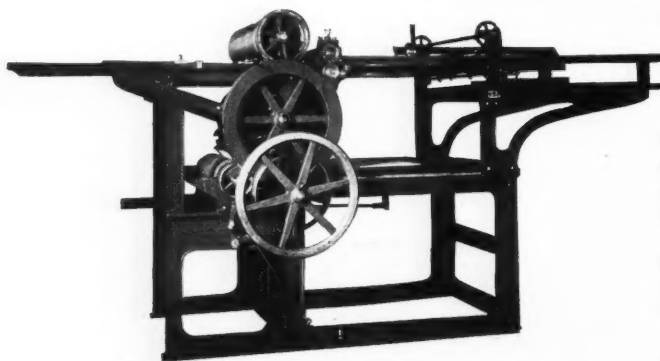
The turning out of these dignified, artistic designs is Mr. David C. Hunter's delightful profession. In the first place he is exceptionally talented and original; in the second place he is backed up by thorough study under master sculptors and by eleven years' experience as head sculptor for the largest terra-cotta concern in America.

He has designed and executed dozens of groups of statuary. In his bas-reliefs he has a style that is rare and unique, combining, as he does, vigor and fine decorative feeling.

After you have inspected our work, ask for our prices. They will be an agreeable surprise to you. It is well to order early, as it takes longer to model a bas-relief than it does to draw a design. Phone Harrison 2419. Kennedy & Hunter, 26 East Van Buren street, Chicago.

A MOUNTING MACHINE.

Hal D. Chapman & Co. have recently perfected and installed in their plant on Kinzie street, Chicago, a mounting machine which promises to be an important improvement to the branch of work in which it is used. It is probably in the mounting of pictures for calendar purposes, etc., that its greatest usefulness lies, although for lining and splicing boards and papers it is equally efficient. The mechanism consists of a cylinder with nippers which,



CHAPMAN'S MOUNTING MACHINE.

at each revolution, catch the picture, which is fed in on the lower plane, carrying it over the glue roll and uniting it with the mount, which is fed in on the upper plane, and discharging the completed mount between hot or cold rolls onto the delivery carriage. The speed at which the machine is now run is about one thousand per hour, and the spoilage is far less than hand work. The machine also does excellent pebbling—this being accomplished by substituting sandpaper for the regular tympan on the cylinder.

DEXTER CUTTING MACHINE.

Elsewhere in this journal will be found the advertisement of the new Dexter Cutting Machines. While these cutting machines are comparatively new so far as the general public is concerned, it is a fact that they have been in use for the past two years. Many will remember the favorable impression made by one of these cutters that the Dexter Folder Company had among its attractive exhibit at the St. Louis Exposition. The Dexter Folder Company, in getting up this cutter, has not attempted any very radical departure from the generally approved type of the best cutting machine. It has rather been the idea to simplify, strengthen and improve in many ways upon the best existing types of machines; therefore, while in a general way the Dexter cutter may be similar to other cutters so far as appearances go, a close examination will disclose the fact that it has a new and powerful clamp arrangement as well as many other novel devices. It will also be seen that the clamp is operated independently of the knife movement.

So far as these machines have been introduced they have given excellent satisfaction. Duplicate orders have been received in a number of cases. A sufficient number of these machines are now in use to completely demonstrate their entire practicability for any kind of work required of a cutting machine.

THE FALCON SAFETY PLATEN PRESS.

The Falcon Safety Platen Press, which has been placed on the market in this country by the American Falcon Printing Press Company, 39 Beekman street, New York city, the sole selling agents, has many valuable features which will appeal to printers generally. The company's announcement says in part: "In introducing this press to your notice, we are offering you a powerfully built yet handy and adaptable machine, embodying all the good features of the ordinary platen, while the addition of our Safety Feed and Self-delivery eliminates all the danger to feeder—hitherto so great a factor in keeping down production—and allows the output of the ordinary platen press to be trebled with ease. We venture to claim that we offer advantages in platen printing-presses hitherto unknown, which no practical printer can afford to ignore.

"The operator is relieved of the taking-off, both hands being at liberty to stroke in the sheet. Nearly three-fourths of the time occupied by the whole operation is available for feeding; at the same time the operator can do himself full justice, as he has no fear of accident.

"Under these conditions, in claiming three thousand per hour as the capacity of the machine, we are not claiming an impossible speed, but one which any feeder can readily attain.

"The sheets are fed on the flat, on a feed-table with adjustable gauges and smoothers, and are thence taken, printed and delivered—printed side up—without the aid of either tapes or fliers, thereby obviating the risk of smearing.

"The feed-table is detachable and can be lifted off, leaving the platen fully exposed and accessible from all sides. The necessity for sticking gauge pins, quads, etc., on the platen is dispensed with, as the metal gauges on the feed-table can be readily adjusted in a few seconds. A novel arrangement in the type-bed enables the operator, by means of a small hand wheel, to move the form up or down to the desired position, and there lock it.

"The impression is very firm and rigid and will print a full-sized form with ease. The ordinary platen press is driven by a spur wheel and pinion at one side of the machine only—the 'Falcon' has large spur wheel and pinion at both sides, giving equality of impression and longer life. The value of this important feature can not be overestimated. The platen is operated by a new method, and the construction of same entirely obviates the necessity for the type to be in the center of the bed—the printing can be done equally well with the type at edge of platen as in the center—this arrangement renders a slur impossible.

"A double-rolling attachment is supplied at an extra charge, which permits the rollers to ink the form twice before each impression. This is specially adapted for fine or large tint work.

"The inking arrangements are ample, and easily controlled. Three rollers of large diameter, deriving their supply of ink from a circular distribution plate, pass twice completely over a full form. The circular plate is charged from a fountain, which can be regulated without stopping the machine to pick any number of teeth from 0 to 6, thus allowing it to be controlled with great nicety. The register,

one of the most important features of any printing machine, is perfection. The platen is brought to rest to receive the impression on a broad seating or shoe, and variation is impossible.

"After being printed, a set of grippers, mounted on a swinging gripper shaft, lays hold of the sheets, takes them to the delivery board and there deposits them in a pile, printed side up, without risk of smearing. It delivers a full-sized sheet or a visiting card equally well — no adjustment being ever required.

"The throw-off, which is situated in a handy position for the feeder, is entirely novel. It acts silently, without bump or jar, and can not be thrown in or out of action at the wrong time. The impression throw-off can be used instantly without stopping the press.

"This machine was placed on the market about three years ago, and in this comparatively short time over five hundred have been supplied. Although a good machine when first introduced, we have ever been on the alert to add to its efficiency, and our latest machine embodies a number of important improvements which experience has taught us would be beneficial. Among the recent improvements are: A new and very simple motion for operating the platen grippers, making it practically an impossibility for them to get out of order. A new motion for operating the delivery grippers, enabling the sheet to be printed with less than $\frac{1}{8}$ -inch margin. The feed-table is now perfectly stationary, the gauge lifting away to allow the grippers to take the sheet, instead of the gauge being stationary and the table rising and falling. This method leaves still more time available for feeding the sheet.

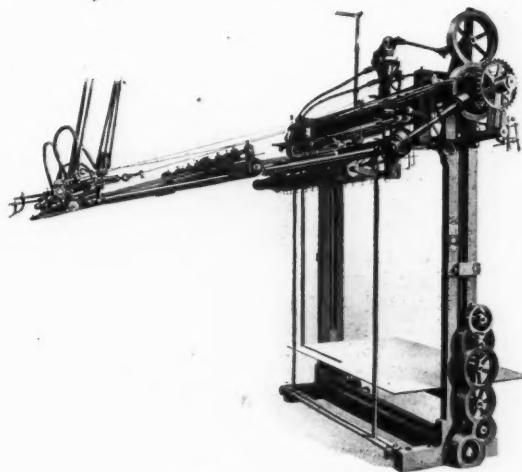
"Each machine has an automatic sheet jogger on the delivery board, which packs the printed sheets as straight as if they had just come from the cutter."

The "Express Falcon" is an adaptation of the regular Falcon press, fitted with automatic envelope feed and delivery, producing work at the speed of from four thousand to five thousand per hour. The machines can be seen in operation at the offices in New York.

THE LEIGER PNEUMATIC FEEDER.

The makers of various automatic feeders have shown that their machines under favorable conditions can equal the best hand feeding. The Leiger Feeder will, in both speed and accuracy, surpass the work of the most dexterous feeder. Coated and enameled paper and heavy cardboard that often cause the experienced operator to disconnect the automatic feeder and "stick 'em in" by hand have no deterrent effect on the Leiger. When other automatic feeders are practically out of commission because static electricity is rampant, the Leiger runs serenely on. It will feed even sheet metal at commercial speed. One person can not feed large sheets of heavy cardboard to register at high speed, or even enameled and coated stock, when static electricity is troublesome. All sorts of stock can be handled at any time by the Leiger, and it is guaranteed to feed to exact register from four to five thousand more sheets than can be fed by hand in the nine-hour day. The most essential qualification in an automatic feeder is its ability to get the sheet started smoothly toward the guides after lifting it neatly from the pile. All makes of feeders can get the sheet to this point and carry it to the guides after it is properly started from the pile. The separation and starting of the sheets is the troublesome problem where mechanical devices are substituted for nimble fingers. The Leiger is peculiar and uniformly successful because, instead of pushing the top sheet from the pile, it literally picks it up with four fingers and lays it on the

tapes, and since the grip of these fingers can be nicely regulated and is applied near the four corners of the sheet, all weights and thicknesses of stock are easily handled. The little air required is furnished by a small motor. The top sheet is started from behind by air blasts from two pairs of nozzles at the outer corners. At the same time the sheet is lifted clear from the pile by the lips of four air-suction tubes, one at each corner, and carried, not pushed or dragged, forward a few inches to the rubber-covered roller around which the tapes travel. Thence, between two rubber-tired discs above and the roller above mentioned below, it is smoothly started on the tapes toward the guides. Just before it reaches the latter the pneumatic registering device seizes it and adjusts it to gauges for register. This registering arm can be adjusted to a hair by a screw while the press is running. The tapes are kept



LEIGER PNEUMATIC FEEDER.

at proper tension under various atmospheric conditions by means of weighted levers. The air operating the suction tubes is returned to the air blasts and used again. Besides these features the Leiger has the best of tried devices for rapid loading and operation, and the makers claim it is as near perfection as the most exacting user could desire. It is covered by nine United States patents and is also patented in Canada, Great Britain, France and Germany. This feeder can be attached to any cylinder press or folding machine. It is manufactured by the L. Benedict Company, 128 South Clinton street, Chicago, where it may be seen. All correspondence, and this is cordially invited, should be addressed to James Frake, manager, 132 La Salle street, Chicago. A number of these feeders have been in operation for some time in the plants of R. R. Donnelley & Sons Co., and the Kehm, Fietsch & Miller Co., Chicago. Here and in England, where it is also in operation, the Leiger is conceded to be an unsurpassed automatic feeder.

THE "WAITE" DIE PRESS.

The American Falcon Printing Press Company, 39 Beekman street, New York, sole selling agents of the "Waite" Die Press, issues the following particularized account of the merits of this machine: It inks, wipes, polishes and prints at one operation at a speed of fifteen hundred impressions per hour. The impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the crosshead allows the pressure to be regulated to

the utmost nicety and enables a counter (which is made in the same way as on the hand press) to be prepared very rapidly. Special attention has been given to the inking, and in addition to the roller revolving in the duct, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin. Work can be commenced with one pound of ink in the duct. The wiper is perfection, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping paper, and wipe the thinnest layer of ink, effecting a saving in ink and wiping paper per year, against competitive presses, which would scarcely be credited. It is the shape and compounded movement imparted to it while in contact with the die which effects this result. It is entirely self-adjusting and so simple that it can not get out of order. A throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running. The register is perfect, as the carriage is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

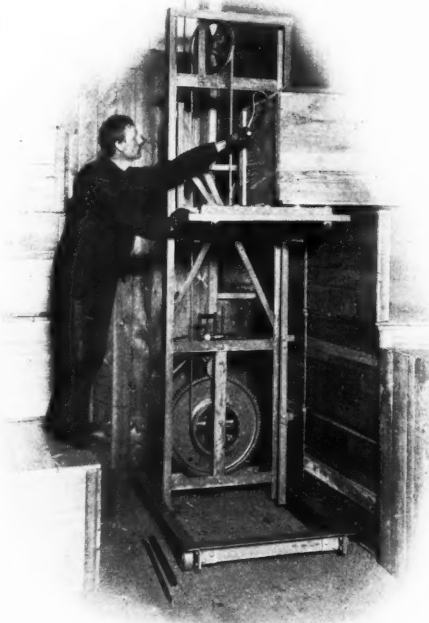
Any size of die may be used, from one inch square up to the maximum size, with perfect success. One fixed thickness of die is not an essential in this press, as any thickness of a steel die from $\frac{1}{2}$ inch up to $\frac{3}{8}$ inch thick may be used. No special claim is made as to production, it being recognized that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out fifteen hundred per hour of first-quality impressions. The machine is so constructed that a girl can manipulate it in all its details; there is no necessity for incurring the expense of a male operator, unless it be on the score of expediency. The ink duct can be removed and replaced by one containing another color in less than one minute. Special ink duct, to enable two colors of ink being used at one impression, can be supplied at an extra charge. Plain stamping may be done as fast as the operator can feed in the paper or cardboard.

We have taken special care to put upon the market a machine free from complication; all parts can be quite readily got at, and the force being obtained by pressure, and not by a blow, it can not be racked in any way, thus greatly increasing its life.

HOW DO YOU MOVE AND PILE HEAVY PACKAGES OF PAPER?

For a better way than yours, see the advertisement of the Economy Engineering Company on another page of this issue. Its Economy Steel Tiering Machine is a portable elevator that will pile cases up to one thousand pounds in weight in any part of the floor or building, utilizing space that otherwise would be wasted on account of obstructions depending from the ceiling. With this machine you can use all of your possible storage room and one man can raise one thousand-pound loads at a speed of fifteen feet per minute. Light loads can be elevated at double this speed. Any printer, lithographer, publisher, etc., will readily understand the value of this machine as a time, labor and space saver. It is built along up-to-date lines, of iron and steel, and is highly recommended by users. A list of the latter reads like a copy of "Who's Who" in the

paper, printing, publishing and lithographing industries. Among the concerns using more than one machine are: Bradner Smith & Co. (6); J. W. Butler Paper Company (4); The Paper Mills Company (4); Moser Paper Company (3); J. W. Sefton Manufacturing Company (2); Dwight Brothers Paper Company (3); R. R. Donnelley & Sons Co. (2), all of Chicago; J. E. Linde Paper Company (4), New York; Central Ohio Paper Company (2), Columbus; and Samuel Cupples Envelope Company (2), St. Louis. Among concerns of national reputation with one machine are: American Colortype Company, H. S. Crocker Company, W. B. Conkey Company, Goes Litho-



ECONOMY STEEL TIERING MACHINE.

graphing Company, Robert Gair Company, United States Playing Card Company, A. H. Pugh Printing Company, American Lithographic Company, Gugler Lithographic Company, Champion Coated Paper Company, Powers Paper Company, Sabin-Robbins Paper Company, Worthy Paper Company, Charles Beck Paper Company, Cleveland Paper Manufacturing Company, Blake, Moffit & Towne, E. C. Palmer & Co., Kingsley Paper Company, C. P. Lesh Paper Company, The Peruna Drug Company, etc. These are but a few representative concerns using the machine, which has been introduced in every large printing and paper center of this country. Wherever known it has rapidly sold. Write to-day to the Economy Engineering Company, Chicago, for handsome booklet fully describing this valuable adjunct to the storage-room equipment. Parsons Brothers, 257 Broadway, New York, paper merchants and exporters, with offices in Havana, Mexico City, London, Sydney, Wellington and Cape Town, are the foreign agents. Besides their regular machines, fully described in booklet, the Economy Engineering Company makes special machines for particular purposes in the portable elevator line, and correspondence will receive prompt attention.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.

BOOKS.

A POCKET COMPANION for Linotype operators and machinists; price, \$1.00. S. SANDISON, 318 W. 52d st., New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2.00 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FREE—THE PRACTICAL COLORIST, an \$8.00 illustrated book on use of colors in printing, free; send stamp for particulars; a rare opportunity; THE SHELTON PRESS, Burlington, Vt.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2.00. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 1/2 by 9 1/2, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India cow leather, \$4.00; pocket edition, 3 by 5 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete bindery outfits.

5-8

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN INTEREST in live daily, Green Bay, Wisconsin, can be bought by successful business manager; plant worth \$20,000; city of 25,000, county seat, manufacturing and railway center; write amount money to invest and salary required. F. R. SINGLETON, Editor.

BARGAINS.—If you wish to sell or buy publishing or printing business, write FRANK H. KNOX (broker), Albany, N. Y.

FOR SALE.—A first-class bookbinding with fine business and well established in city of 45,000; outfit complete for blank-books or printed binding; unlimited opportunities. P. O. BOX 641, Binghamton, N. Y.

FOR SALE.—A new job-printing plant located in county seat of southern Ohio, doing profitable business; reason of sale—poor health; cost \$900; a bargain. JACOB WILLIAMS, Pomeroy, Ohio.

FOR SALE.—An up-to-date printing and binding business in one of the most progressive cities of Canada; established 1891; an excellent opportunity for securing a live, go-ahead business; will stand closest investigation; offered at fair valuation for personal reasons; capital required about \$55,000. F 10.

FOR SALE.—Fine job-printing office, well established trade, doing big commercial business; description, price and reason on application. F 102.

FOR SALE.—Finely equipped, new, modern job-office doing best work in central part of growing Pennsylvania city of 60,000; large new Whitlock, half-super royal and 8 C. and P. Gordons, 5 H.-P. electric motor, power cutter, new type in series; inventories \$7,000; trade, \$850 per month; typothetae prices; price asked can be paid from profits in less than 3 years; proprietor must attend to other interests after April 1. F 138.

FOR SALE.—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. F 42.

FOR SALE.—Job-office in California town of 5,000; press, cutter, type, stock; inventories \$700; sell \$500 cash. F 143.

FOR SALE.—Jobbing plant, 60 miles from Chicago, 400 factories and firms; \$100,000 annually in printing; boat facilities equal to express; cylinder, jobbers, stitcher, individual motors, plenty of material; cheap rent; no labor troubles; now doing over \$6,000 annually with no soliciting; \$6,000 required. F 134.

FOR SALE.—One-third or one-half interest in printing, ruling and binding establishment; inventories \$19,000; yearly contracts; closest investigation. KEYSTONE PRINTING COMPANY, Bethlehem, Pa.

FOR SALE.—Well equipped printing plant, good as new; city of 30,000 in southwestern Michigan; price, \$2,100. F 149.

GOOD OPPORTUNITY for practical man with \$3,000 to manage printing end of engraving corporation; dividends from 10 to 15 per cent annually; other interests demand time. F 108.

IF YOU WANT TO BUY a printing and newspaper plant—step right into an established, profitable business of \$35,000 annually—write me; I have a snap for you. F 69.

WE WANT a good country newspaper man who is also a practical printer to take charge of daily newspaper published on a steamship on the Pacific Ocean; will pay \$100 per month and expenses; travels first-class and associates with best class of traveling public; must be temperate, good dresser, gentlemanly, and have \$700 to invest. F 100.

\$25,000 buys one-third interest in progressive printing and binding establishment; State metropolis of 250,000 population; money wanted for working capital to handle new business; \$2,000 salary and 8 per cent to 12 per cent sure on capital invested. F 1.

Publishing.

PERIODICAL PUBLISHING connected with printing makes money; I sell publishing property exclusively; booklet. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.—Potter press; prints 4 and 8 pages; 8-column pages only, 25 inches long; with tapeless folders; speed 7,000 to 8,000 per hour; fitted with stereotype outfit; price, \$1,750 F. O. B. Buffalo. TORONTO TYPE FOUNDRY COMPANY, 70 York st., Toronto, Ont.

FOR SALE.—A four-page Goss perfecting press, 12,000 per hour, in good condition, with stereotyping outfit complete; the best thing for a four or eight page daily with about 5,000 circulation. DAILY NEWS, Joliet, Ill.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.—10 by 15 Universal press, 2 chases, 2 sets of rollers; price, \$125; guaranteed to be in good condition. PHILIP RUXTON, Inc., Chicago.

GOSS PRESS.—Prints 4, 6, 8, and 12 pages, 7 or 8 columns of 13-cm width; capacity from 8,000 to 15,000 per hour according to the number of pages; length of printed matter 22 inches, cut sheet length 22½ inches; this press is in first-class condition in every particular; price, \$2,500 F. O. B. Boston. **TORONTO TYPE FOUNDRY COMPANY**, 70 York st., Toronto, Ont.

LINOTYPE FOR SALE.—A two-letter Linotype with brand-new eight and ten-point matrices; also numerous liners and ejector blades, suitable for a first-class job-printing plant or newspaper. F 125.

PHOTOENGRAVERS' MACHINERY, cameras, screens, lenses, etc., for sale; write for list and prices. **GRIP, LIMITED**, Toronto, Canada.

POTTER LITHO PRESS.—Takes stone 32 by 44; single, double or triple roll; thoroughly overhauled; price, \$1,500 F. O. B. Buffalo. **TORONTO TYPE FOUNDRY COMPANY**, 70 York st., Toronto, Ont.

FOR SALE.—Cox Duplex Q. Q. angle-bar press, improved model (pages 1, 3, 6 and 8 on upper deck), fine condition; much valuable extra equipment; \$4,500 cash. **HERALD**, El Paso, Texas.

SCOTT ROTARY WEB.—Prints 4 and 8 pages, 6, 7 and 8 columns to the page; length of sheet 23½ inches, width up to 42 inches; speed 9,000 per hour; complete with stereotype outfit; guaranteed in good order; price, \$1,800 F. O. B. Buffalo. **TORONTO TYPE FOUNDRY COMPANY**, 70 York st., Toronto, Ont.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 9; Linotype and machinist operators, 7; superintendents and foremen, 8; all-round men, 7; bookbinders, 3; ruler, 1; stonemason, 2; ad-men, 2; compositors, 3; photoengravers, 3; pressmen, 6; vacancies on file not yet filled: mailer, 1; circulation man, 1; paper salesman, 1; electrotype molder and finisher, 1. Registration fee, \$1.00; name remains on list until situation is secured; blanks sent on request. **THE INLAND PRINTER COMPANY**, Chicago.

Composing-room.

JOB COMPOSITOR.—First-class; if satisfactory, may have interest in business; open shop. **FREEMAN STATIONERY & PTG. CO.**, Cincinnati, Ohio.

WANTED.—Competent foreman for job composing-room; capable of estimating, proofreading, etc.; must be up to date and capable of directing entire work; good salary and opportunity for betterment. F 110.

WANTED.—Strictly first-class composing-room foreman; must know high-grade catalogue work thoroughly; present foreman held position 19 years; good opportunity to man who knows the business; write fully concerning ability, references, salary wanted, etc. **GRIFFITHS-STILLINGS PRESS**, 368 Congress st., Boston, Mass.

Manager.

MANAGER WANTED.—Competent, practical man to take charge of printing establishment in New York; must have thorough knowledge of business in all branches and possess executive ability; one familiar with banknote work preferred; state experience, references and salary expected. F 127, care of New York Office, **INLAND PRINTER**.

Operators and Machinists.

WANTED.—A first-class Simplex operator; must be an all-round man and good ad. and job man; steady job and good wages. **HAYRE PLAIN-DEALER**, Havre, Mont.

WANTED.—Man to operate Simplex typesetting machine; must also be good job printer. **E. S. DRURY**, Encampment, Wyo.

Pressroom.

JOB PRESSMAN for Gordon presses; good wages to rapid and experienced man; address, with references and samples of work, **BOX 442**, Fayetteville, N. C.

WANTED.—A first-class cylinder pressman capable of executing high-grade catalogue work; steady position to right party. **ARCHER PRINTING CO.**, Fort Wayne, Ind.

WANTED.—Cylinder pressfeeders, competent to handle closest register work; permanent position to right parties. F 109.

Miscellaneous.

EDITOR WANTED.—The Republicans of Nokomis, Ill., want an editor of ability to take charge of their plant; they have recently organized a stock company and purchased one of the local plants; the editor is expected to take from \$500 to \$1,000 in stock; the company will be capitalized at \$3,000, and is composed of the best business men and citizens of the place; you'll have to hurry. **S. M. STRAIN**, Sec'y Progress Printing Co., Nokomis, Ill.

FOREMAN WANTED.—A foreman or superintendent for a \$50,000 plant is wanted; if the same proves satisfactory after a year's service, we want him to become interested in the plant; none but a sober, married, and above all, competent man need apply. F 124.

WANTED.—A hustling, energetic working foreman or superintendent; one who can take full charge and make every minute count in a printing plant employing 15 people; must be prepared to take a financial interest in the business, which has been established 15 years and is making money; a rare opportunity for the right man to step into a profitable, permanent position in one of the best cities of the middle West; for further particulars, address F 11.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Compositors, 2; all-round men, 10; make-ups, 2; ad-men, 5; electrotypers and stereotypers, 5; pressmen, 14; job-printers, 15; Linotype operators, 11; machinist-operators, 11; Linotype machinists, 3; photoengravers, 4; advertising and business managers, 6; stonemason, 1; bookbinders, 6; solicitors, estimators and salesmen, 2; proof-readers, 4; artists and cartoonists, 2; editors and reporters, 2; superintendents and foremen, 21. Address **THE INLAND PRINTER COMPANY**, Chicago.

Composing-room.

WHO WANTS a first-class printer, capable of laying out and executing high-grade catalogue, booklet and commercial work? Would like to hear from house that has clean, up-to-date equipment and would appreciate services of a reliable man; can read proof and understand stock. F 122.

Manager.

A MAN with following points and experiences wishes to associate himself with a reliable house; prefer position as assistant to manager or superintendent; am first of all a practical printer; have successively and successfully held positions as devil, compositor, jour. printer, worked on presses, foreman, assistant superintendent, superintendent, assistant manager, manager, sales manager; know all the "points" all the way through; successful advertiser; use no liquor, hard worker, maintain order, demand and secure results, highest references; must be permanent position; always for my employer; experienced, accurate estimator; employed always; give full details; will go anywhere. F 107.

EXPERIENCED MAN, conversant with every detail of the printing business, desires position as manager, superintendent or foreman of first-class house; best of references, and willing to demonstrate ability. F 103.

SUPERINTENDENT OR MANAGER.—Man desires position in printing-office; age, 30; 10 years' experience, thoroughly acquainted with details of the business and with systematic factory management; good references. F 142.

Operators and Machinists.

A-1 MACHINIST-OPERATOR desires change; California preferred; union or non-union town; total abstainer, married; references; careful and steady. F 112.

I WANT TO INVEST capital and services in established daily paper; qualifications: operator (6,000 brevier per hour) and machinist, 5 years; ad-man and foreman (in one office) 14 years; references given and required. F 131.

LINOTYPE MACHINIST-OPERATOR desires change; strictly first-class; job or newspaper; can erect double-decker; young, reliable, union. F 101.

LINOTYPE OPERATOR wants position; 4,000; union, married, teetotaler; good on machine, ad. and job work; can change liners. F 117.

LINOTYPE OPERATOR wants situation; speed about 3,500; go anywhere; union, strictly temperate and reliable. F 129.

MACHINIST-OPERATOR desires change; best references; rapid, accurate, reliable; married, union. **BOX 302**, Morrison, Ill.

**PRINTS
BRIGHT
GOLD**

(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . \$3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, . . . 3.00 "
Aluminum, . . . 4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 Gold Street, NEW YORK

SITUATIONS WANTED.

Operators and Machinists.

YOUNG MAN has withdrawal card from union and would like at once one year more experience as finished apprentice in Linotype machine office; union or non-union shop; has had experience on machines; wages no consideration. B. F. CRAMER, 857 E. Church st., Elmira, N. Y.

Pressroom.

A FIRST-CLASS cylinder pressman wishes a situation; can do the finest half-tone and colorwork; understands automatic feeders; will go anywhere in the United States. 1308 N. 28th st., Philadelphia, Pa.

AMBITIOUS YOUNG PRESSMAN, 8 years' experience on cylinder presses, desires to change; best reference, sober and reliable; state wages. F 111.

FOREMANSHIP of pressroom; first-class pressman; executive ability; understands matching of tints and colors, experienced on one and two color presses; 9 years in folding-box work. F 21.

PRESSMAN, good on book and illustrated publication work, hard packing web press with folder attached, and flat-bed presses; married, sober and industrious. F. R. GATES, 313 Superior st., Port Huron, Mich.

PRESSMAN.—Looking for a position as foreman in a first-class pressroom of half-tone and colorwork; willing to leave the city; 10 years' experience on the highest grade of work. F 121.

SITUATION WANTED.—Harris pressman, experienced on all kinds of work; best of references. F 140.

SITUATION WANTED.—Pressman, experienced in all branches of presswork, desires to make a change; 2 years with present employer as foreman of pressroom. F 148, care of New York Office, INLAND PRINTER.

WANTED.—A position by a first-class platen or cylinder pressman. WALTER CAVELL, 93 Main st., Hoosick Falls, N. Y.

YOUNG MAN with best experience on high-grade embossing and folding boxes want position to make-ready on presses. F 94.

Miscellaneous.

EDITORIAL SERVICE.—A gentleman with 20 years' experience at the editor's desk would be pleased to furnish editorial copy for a few papers at moderate rates; write, stating your needs; letters will receive prompt attention. F 135.

SALESMAN for Southern territory; I am thoroughly acquainted with the South and can sell any line of printers' goods; wish to change March 1 for permanent and more remunerative position; references. F 130.

WANTED TO PURCHASE.

WANTED.—Secondhand Century reliance photoengravers' proof press, bed, 25 by 31; machine must be in first-class shape and price reasonable. ROBERT ENEGREN, 15 S. Seventh st., Minneapolis, Minn.

WANTED.—Secondhand sheet feed 15 by 18 Harris press; state condition, lowest cash price, and how long run. F 97.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRIS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

CANADIAN MANUFACTURING STATIONER would accept agency of articles suitable for jobbing and retail stationers. F 123.

FOR SALE.—Nearly 1,000 pounds of brevier type for country newspaper; we have been using it on bookwork, but have now put in Monotypes and have no further use for it; price, 14 cents a pound. F 105.

IMPROVED THALER KEYBOARD.—Made of metal; instructions in finger- ing; bell announces finished line; detachable copyholder; send for literature; price, \$4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

MATRIX SLIDES for casting rules and borders furnished up to 30 ems in length; they last a life-time, and pay for themselves first time they are used; send for catalogue. JOHN C. BACKERT, 326 74th st., Brooklyn, N. Y.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way.

Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.

PRICES.

Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50
Typewriter ribbons exactly matching, per dozen. 4.00
Special prices to large users.

M. M. ROTHCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSEING BOARD.—Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

WANTED.—Specialties and machinery to manufacture for the pressroom. F 46.

WANTED.—The address of manufacturers of machinery for making and printing tags; please send catalogue to F 147.

25 CENTS SILVER buys one of the finest formulas for ink reducer and dryer; also formula for fine padding glue; costs little to make these. LEWIS C. KING, Richmond, Ind.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. CHAS. L. STILES, Columbus, Ohio.

Peerless Padding Glue The Best and Cheapest.

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 910A Greene Av., Brooklyn, N. Y.

SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both, 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, - BOSTON, MASS.



TINT PLATES PLAIN or FANCY
Easily made with
The EASY-QUICK COLOR PLATE OUTFIT
Write for Booklet W. J. HEDDEN, NEW ALBANY, IND.

ROTH MOTORS



This cut shows six
C. & P. Job Presses
and an "Optimus"
Cylinder Press
driven by

ROTH
MOTORS

SOLD BY

Barnhart Bros.
& Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - CHICAGO, ILLINOIS



Adjusting the contact from
a hair to a half inch.

THE NEW CENTURY FOUNTAIN

ACCORDING TO TESTIMONIAL, IS THE "GREATEST TIME-SAVING AND MONEY-MAKING ADJUNCT EVER PUT ON A PLATEN PRESS."

BECAUSE —It will increase the output of your jobber from 2,000 to 5,000 a day. It will give an exact, uniform color to your work. It is a preventer of offset, sticky sheets and unreadable palefaces. It will give you little ink for a light job or much for a heavy one. It is equally adapted to a 500 or a 500,000 run. It is the acme of simplicity of construction.

FOR ALL SIZES CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.

Get a descriptive circular from your dealer or from us. Always specify your presses.

The Wagner Mfg. Co., Scranton, Pa.

It is refreshing, at last, to find an Ink Fountain for a disc press that has been invented by a printer. The difficulty with ink fountains heretofore, I find, is that they are made by mechanics who fully understand the printer's requirements. Printer-made appliances are too few.

You can not claim too much for the "New Century." It is the greatest time-saving and money-making adjunct ever put upon a platen press.

LEADER, THE PRINTER
Scranton, Pa.

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.

SECONDHAND MOTORS

We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

GUARANTEE ELECTRIC CO., Adams and Clinton Sts., Chicago



HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU OF DESIGN
263-269 Dearborn St. CHICAGO, ILL.

Send Stamp for Booklet: Write on your Business Stationery

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street, CHICAGO



LOOK! WIRE LOOPS
To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to
Universal Wire Loop Co.
PHONE M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT MICHIGAN

TYPE MACHINE FOR SALE

We wish to dispose of one automatic typesetting machine, made by the National Compositing Co. of Baltimore, Md. This is an unrestricted machine. It casts accurate type from six to thirty-six point, also high and low spaces and quads, using hard metal. It is in good condition and will be sold at a bargain.

ADDRESS

THE WYNKOOP TYPE FOUNDRY, 85 Warren St., New York

LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI

CHICAGO

PITTSBURGH



The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

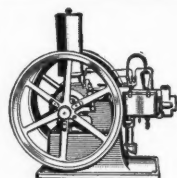
NEIDICH PROCESS CO., Philadelphia, Pa.

To make Channels, Space-bands and
Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.



**THE MIETZ & WEISS
OIL ENGINES**

Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.

A. MIETZ, 128 Mott St., New York

Linotype Compositors

Here is the opportunity for which hand compositors have been looking to learn machine composition. Newspaper and book printers have no time to teach you, no machines they can spare to teach you on. But we have. We offer a special course of instruction for journeymen printers on the Linotype. The machines are new. We teach not only composition, but how to erect and repair a typesetting machine. When a student leaves our school he is a competent machinist-operator. Special course completed in eight weeks. Tuition, \$50.

We offer courses in job-printing, ad.-setting and presswork. All of our machinery and equipment is new, in large, well-lighted quarters.

Full particulars on application.

TRAINING SCHOOL FOR PRINTERS

WINONA TECHNICAL INSTITUTE, Indianapolis

See our ad. on page 766.

Job Printing Plant for Sale

JOB PRINTING PLANT in the most prosperous jobbing and shipping city in the United States, population 75,000, four other first-class plants and only five or six small ones.

A daily commercial paper run in connection, that requires all my time, is reason for selling.

Price, \$5,000.00, and to the right party will make terms to suit, part or all on time, or will take out in work.

To a live, active man who knows the business it is the chance of a lifetime, and I don't care to waste time in writing to others.

Unless you can send me references from your bank, or from bankers, as to business ability, don't write.

To put the business at the head of the procession will require some additional capital, and, while not absolutely necessary, one would find the work much easier. If desired, will take the entire purchase price in 7 per cent preferred stock of a corporation to be organized.

Two practical men, one outside and one inside, could do \$20,000.00 a year right from the start, and the business is here to do \$50,000.00 a year.

C. H. THORNTON Board of Trade Bldg. Duluth, Minn.

Be a Printer—Not a Wage-Earner

Master printers in this day are scouring the country for skilled artisans in jobwork, presswork, machine composition. An employer has no time to teach these things, couldn't spare the equipment if he did have the time. We teach all of these branches, as well as embossing, mixing inks, buying and handling paper stock, and all the big and little details which a thorough printer should know. Ours is the school to help you out of the rut of the wage-earner into the higher, better-paid atmosphere of artistic printing. We give our students practical training only in the best lines of printing. Our plant is not only new, but large, pleasantly located in big, light, airy quarters, and it is a genuine exposition of the most recent ideas in equipment. The cost of instruction is low.

Special course of eight weeks for journeymen in machine composition, at the low tuition of \$50, including instruction in Linotype repairing.

Students can enter at any time. Full particulars on application

TRAINING SCHOOL FOR PRINTERS

WINONA TECHNICAL INSTITUTE, Indianapolis

See our ad. on page 754.



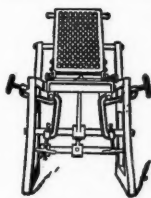
**BALE
YOUR
WASTE
PAPER**

With a
Little Giant Baler

Does rapid work, requires very little space, and is always ready for operation. Made in five sizes.

HUNDREDS IN USE WRITE FOR PARTICULARS

LITTLE GIANT HAY PRESS CO.
DALLAS, TEXAS.



New, STEREOTYPING

SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have Stereotype Paper, ready to use, for the finest class of jobs, etc.

FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.

WHITFIELD'S NON-SMUTTING CARBON PAPERS ARE IN A CLASS BY THEMSELVES. A PERFECT BLEND OF PURE CHEMICALS COMPOUNDED BY EXPERT CHEMISTS. WE HAVE LOTS OF VALUABLE INFORMATION IN OUR PRICE FOLDER. HAVE YOU A MANIFOLD JOB WHICH DEMANDS GOOD CARBON PAPER TO PRODUCE RESULTS? WE CAN HELP YOU OUT WITH SAMPLES AND SUGGESTIONS WHICH WILL MAKE IT CLEAR AND AT A TRIFLE LESS THAN YOU ARE NOW PAYING.

WHITFIELD CARBON PAPER WORKS

123 LIBERTY STREET, NEW YORK CITY

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

DURANT COUNTERS



STAND FOR DURABILITY ACCURACY, RELIABILITY

On the market for 27 years. Cost no more than others, and give most satisfaction. Attachments for every style and make of press. Ask your dealer or write for catalogue.

W. N. DURANT CO., - - - MILWAUKEE, WIS.



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

The Ideal Type Wash A substitute for Benzine and Lye. Cleans everything in the printing office—type, rollers, stands, cabinets, machines, ink-slabs, etc. RADO is a white, odorless and almost neutral composition which dissolves ink in any form, even after it has dried several days. RADO is not inflammable and is not affected by changes in temperature. There is nothing poisonous in its composition. Put up in air-tight, friction-top tin cans of 8 lbs., and sells at 10 cents a pound. Sample cans of Rado, sufficient for a thorough trial, may be had from the manufacturer for 10 cents (exact cost of postage) in stamps or coin. **RADINE MFG. CO., Hoboken, N. J.**

THE DEMAND

For our Padding Glue, and other goods, has become so great that we have been obliged to secure larger quarters, and greatly increase our plant.

We are now located at

83 GOLD ST.

and wish to advise our friends and patrons that we will ship all orders the same day they are received.

ROBT. R. BURRAGE

NEW YORK, N. Y.

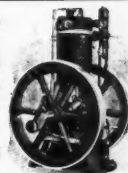
Nearly 1000 Printers are using our Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.

Department B LANSING, MICHIGAN

BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, ILL.



Type Free DELIVERY

The Connecticut Type Foundry, Meriden, Conn., U.S.A., introduced NICKEL ALLOY TYPE in 1883. It is BETTER type. Sold as cheap as any and DELIVERED FREE. Express paid. Write for Specimen Book of new and up-to-date faces.

ARE YOU DOING EMBOSSING?

MICHENER'S EMBOSSING COMPOSITION

REMETABLE—Can be used over and over again.

HARD AS STONE—Is ready for use in two minutes after making counter die.

SOFTENS QUICKLY by gas flame, hot water or torch.

Price, \$1.00 per package. Each package contains full instructions and hints on Embossing (over 1000 words), and any intelligent pressman will have no trouble in doing first-class work.

Manufactured by **A. W. MICHENER, 178 Monroe St., Chicago**
AND SOLD BY ALL TYPEFOUNDERS

IF YOU WANT
**Numbering
Machines**

OF QUALITY

You need the "BATES"

IF TIME counts
IF DELAYS cost money
IF PERFECT WORK is your aim
Then you MUST HAVE

Bates Machines

Our Models 27 and 28
NUMBER while you Print

Our Models 45 and 46
PERFORATE while you Print

THEY ALL WORK TOGETHER
OR SEPARATELY

AND OUR GUARANTEE
STANDS BACK OF THEM

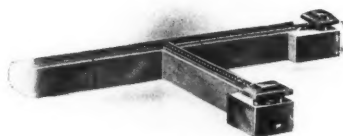
See their
simple
construction

No useless
screws

No
unnecessary
parts



VIEW, SHOWING PARTS DETACHED FOR CLEANSING



MODELS 45 AND 46 PERFORATOR

Model 28

SAME AS
ABOVE, BUT
6 WHEELS

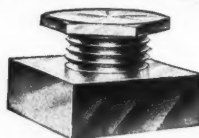
ALWAYS IN STOCK — NO DELAYS

Perforating Machines, Hand Numbering Machines
Fifty Different Models - - - \$5.00 to \$500.00

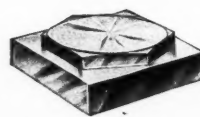
THE BATES MACHINE COMPANY

346 Broadway, NEW YORK 315 Dearborn St., CHICAGO
63 Chancery Lane, London, Eng. 2 Cooper Street, Manchester, Eng.

Union Register Quoins



No. 2 Quoin Expanded.



No. 1 Quoin Closed.

Just the thing for register work where mounted
plates are used; excellent for narrow lock-ups.
Used by leading printers. Samples mailed free on request.

A. F. WANNER & CO., 298 Dearborn Street,
CHICAGO, ILL.

Complete Printing Offices

INCLUDING

Challenge and Chandler & Price Presses,
Cutters and Materials,

Tubbs Superior Wood Goods,

Inland and Keystone Type, Brass Rule,
Binders' Machinery, Motors, Punches
and Miscellaneous Supplies.

Equipped complete from stock.

A. F. WANNER & CO., 298 Dearborn Street,
CHICAGO, ILL.

Chas. Hellmuth

NEW YORK ... CHICAGO

Manufacturing Agent for the United States and Canada

— FOR —

KAST & EHINGER
GERMANY

Offices in Every Country where Printing is done.

Letterpress
Lithographic
Lichtdruck
Bookbinders'
Tin Printers'
Celluloid Printing
Copying
Cover and Cameo

**Inks
and
Dry
Colors**

Specialties:
Tintolene
(for making tints)
Ink Softener
Gloss Compound
Solvine (for removing
hardened ink from presses,
rollers and forms)
Kast & Ehinger's
German Tusche
Brown Etching
Powder
Paste Dryers

ENGRAVERS' PROVING INKS

LIQUID DRYERS, VARNISHES and PLATE OILS
For Every Kind and System of Printing

**The World Standard Three and Four Color
Process Inks**

BI-TONE INKS

NEW YORK
46-48 East Houston Street

CHICAGO
355-7-9 South Clark Street
Wells Building



"Perfection"

INDEX CUTTING *and* PRINTING MACHINES

THE NEWEST
SIMPLEST, CHEAPEST
MOST ACCURATE
MACHINES
EVER BUILT



MANUFACTURED BY

The J. L. Morrison Co.

143 Worth St., NEW YORK

LONDON

TORONTO

LEIPZIG

Combination Offer No. 1

BOOK OF DESIGNS. Containing 250 advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price, **\$0.40**

PRINTERS' SPECIMENS. A portfolio of some three dozen specimens of high art commercial work, in one and two colors, on harmonious tinted and white paper, and samples of half-tone and three-color work. "The Half-tone Screen and Its Relation to Paper," included in this portfolio, is a valuable exposition of the subject treated. Regular price **\$1.00**

ART BITS. A selection of artistic bits of half-tone and three-color work, neatly mounted on uniform size stock, being a collection of engravers' proofs and etchings. A most interesting portfolio of beautiful art subjects. Regular price **\$1.00**

\$2.40

SPECIAL PRICE: \$1.00 FOR THE THREE

Sent prepaid to any address on receipt of price.

The Inland Printer Company

120-130 Sherman Street, CHICAGO



The United Printing Machinery Co's sales for the past year, its first in business, amount to over \$200,000. The U. P. M. Co. has set \$450,000 as its record for sales next year.

EVERY PRINTER

is running at a daily loss owing to Static Electricity generated in paper while printing, EXCEPT the Printer who has accepted the guarantee of the UNITED PRINTING MACHINERY CO. and installed the Electric Neutralizer, which does remove Static Electricity from paper.

EVERYTHING FOR THE ELECTROTYPYER



EVERY PRINTER

is running at a daily loss when he has to hunt sorts or pay two-thirds more than he need pay for his type,

EXCEPT

The Printer who has installed the Automatic Type-Caster.

THE MALEY BLOCK invaluable to the printer, obtains a perfect registry with any shape or size of plate. A list of its users is a directory of the best printers.

THE WINFIELD VIOLET RAY ARC LIGHT

A lamp every photoengraver needs. Economical to run and gives quick results. We are the sole manufacturers.

THE only Steel Die Embossing Press that trips impression at any point when running.

The only Press that absolutely locks the die-chuck when impression is taken, guaranteeing an absolute register.

The only Embossing Press with double-roller device.

AUTOMATIC PUNCH AND EYELET MACHINE

Punches and eyelets at one operation.

EVERYTHING FOR THE PHOTOENGRAVER

COMPOSING-ROOM EQUIPMENTS

METZOGRAH Screens are becoming more popular every day.

We are the Agent in America for the best make, and photoengravers should consult us before purchasing.

We can furnish them with the information necessary to their successful handling.

United Printing Machinery Co.

BOSTON
246 Summer Street

NEW YORK
12-14 Spruce Street

CHICAGO
337-339 Dearborn St.

WORONOCO BOND



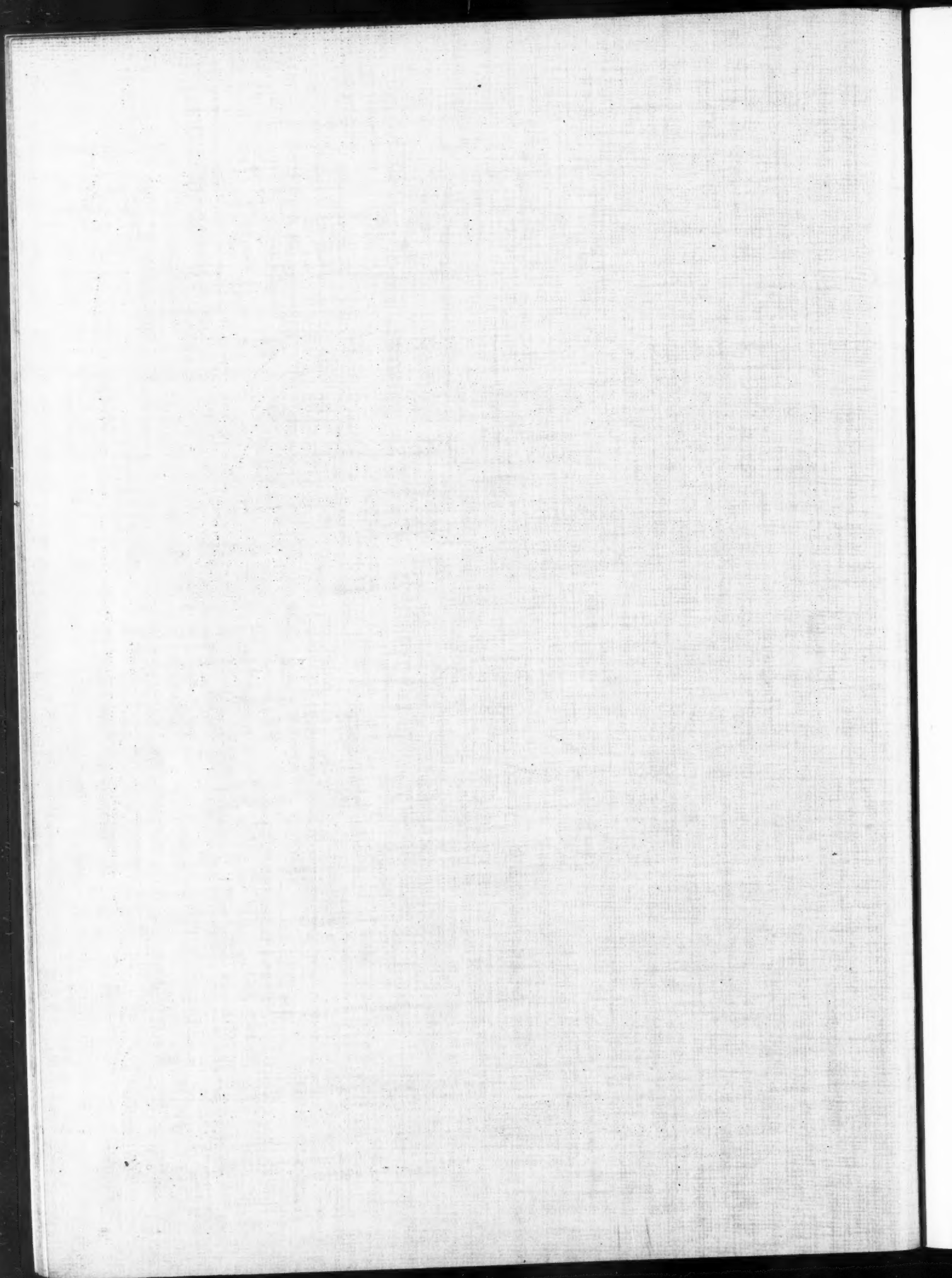
MANUFACTURED BY THE
**WORONOCO
PAPER
COMPANY**

HIGH GRADE LOFT DRIED PAPERS.
WORONOCO, MASS.
•U.S.A.

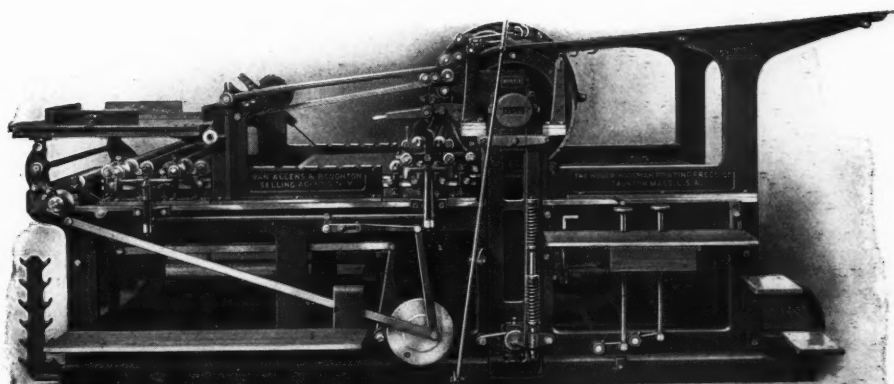
ALLING & CORY, Rochester and Buffalo, N.Y.
KINGSLEY PAPER CO. . . Cleveland, Ohio
DIEM & WING PAPER CO., Cincinnati, Ohio
THOS. W. PRICE CO. . . Philadelphia, Pa.
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ANTIETAM PAPER CO. . Hagerstown, Md.
HUDSON VALLEY PAPER CO., Albany, N.Y.
BENEDICT PAPER CO. . . Kansas City, Mo.

B. F. BOND PAPER CO. Baltimore, Md.
F. G. LESLIE CO. St. Paul, Minn.
STEPHEN A. POWELL, 460 Pearl St., New York
JOHN F. SARLE 58 John St., New York
DWIGHT BROS. PAPER CO. . . Chicago, Ill.
GRAY, EWING & CO. Spokane, Wash.
GRAHAM PAPER CO. St. Louis, Mo.

SAMPLES of BOND & COVER PAPERS FURNISHED on REQUEST



THE HUBER-HODGMAN PRINTING PRESS



A CUSTOMER writes: "I have been using printing presses for thirty years, and have used all kinds. The Huber-Hodgman Block Bearing is the finest in detail I have ever used." The Huber-Hodgman Printing Press Co. are prepared to do fine work—with a large new building filled with an entire outfit of new tools of the latest and most improved patterns—not a tool in the factory but was recently purchased especially for building this new press. Located at the home of fine mechanics, Taunton, Mass., we are prepared to produce the finest printing press to-day manufactured. These machines have a powerful new movement, not patterned after or imitative of any other printing press, but built on new and entirely original lines, and patented. With our fine, new equipment, we are prepared to save cost in construction over old methods and produce a finer machine at less expense.

This new machine is almost noiseless in operation. The cylinder and bed are driven by the same shaft, being positive and direct-acting, insuring a register always between bed and cylinder. The bed is reversed with a six-inch block instead of a roller (hence the name Block Bearing); this keeps the shoe always smooth, taking out the jar and rattle of old methods. The fly and print-side-up in combination is perfect, and many of our customers use the face-up delivery entirely, as it does not reduce the speed, and works perfectly.

We ask your consideration of our new product. Every customer has given us a written endorsement of satisfaction. We offer the finest in the market. Will you examine it?

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

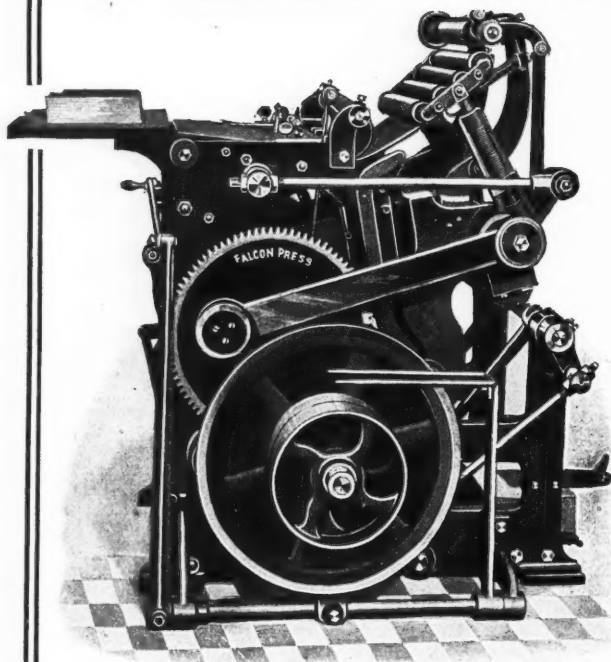
AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO

THE "FALCON"



Is the *only* Platen Press

WITH

GRIPPER FEED

SELF DELIVERY

DEAD REGISTER

DOUBLE ROLL

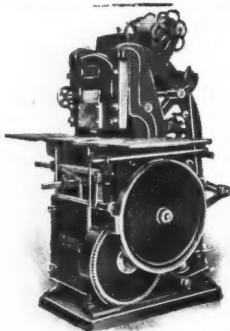
ENVELOPE FEED

SIZES

	Size of Form	Size, Inside Chase
Express Falcon .	6½ x 10	10⅝ x 7⅝
Crown Folio . .	15 x 10	15½ x 10¼
Demy Folio . .	17½ x 11¼	18¾ x 12½
Royal Folio . .	20 x 13½	21½ x 14½

Speed, 3,000 per hour

The "WAITE" Die Press



INKS, WIPES,
POLISHES,
PRINTS, AT ONE
IMPRESSION.

Speed, 1,500 per hour

Send to below address
for samples of work done
on the "WAITE" DIE
PRESS.

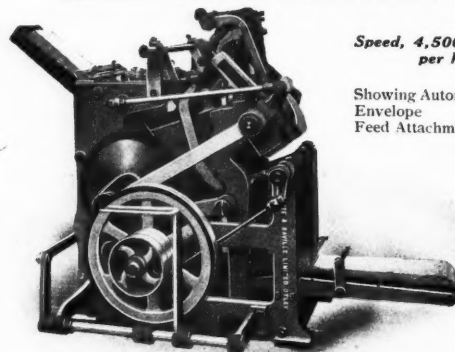
SIZES, 3 x 1½
5 x 3
4 x 8 inches.

THE "WAITE" TAG MACHINE

Makes (from roll) washers, prints in two colors,
puts name on washers and delivers **11,000 perfect
tags per hour.**

The Express Falcon

With Automatic Envelope Feed and Delivery.



**Speed, 4,500
per hour.**

Showing Automatic
Envelope
Feed Attachment.

Size, inside chase, 10⅝ x 7⅝ inches.

The Express Falcon, fitted with all the latest features
of the larger sizes, with the addition of the **Automatic
Envelope Feed and Delivery**, can be operated at a speed
of between 4,000 and 5,000 per hour with ease.

Write for Descriptive Matter, Testimonials, Prices and Full Particulars, to

The American Falcon Printing Press Company
39 BEEKMAN STREET, NEW YORK

SOLE SELLING AGENTS FOR THE UNITED STATES ONLY



Can be "Locked" in Form same as Type
to Number and Print at One Impression

WETTER

Type-High Numbering Machine

We have
132
Models--
to suit all
needs.

The only one that will
successfully work on any
Cylinder or Platen Press

SOLD BY ALL DEALERS

Model 125

Five-wheel Machine to automatically
number from 1 to 99999



Prints figures like this impression

No 12345

List Price \$14—subject to discount.

WETTER NUMBERING MACHINE CO, 331-341 Classon Avenue BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C and Western Union.

Business Openings

Excellent locations for business houses of every
character can be had along the new lines of the



particularly in Oklahoma, Indian Territory and Texas.

Send for new list of openings just published, and
also illustrated handbook entitled "Opportunities."

M. SCHULTER, Industrial Commissioner

Frisco Building St. Louis, Mo.

REDUCOL COMPOUND

A thing that will save you money to-morrow will save you
money to-day, and the sooner you get REDUCOL in your
pressroom the more money it will save.

Delays pay no dividends. Act now!

MANUFACTURED BY

INDIANA CHEMICAL CO., . . . Indianapolis, Indiana.

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BAY STATE CARD AND PAPER CO.,	Boston, Mass.
J. E. LINDE PAPER CO.,	Newark, N. J., New York City.
CHAS. BECK PAPER CO.,	Philadelphia, Pa.
JOHN LESLIE PAPER CO.,	Minneapolis, Minn.
F. G. LESLIE CO.,	St. Paul, Minn.
AMERICAN PRINTING INK CO.,	Cincinnati, Ohio.
ROBIN & GOLDWATER,	San Francisco.
JOHN HADDON & CO.,	Toronto, Canada.
EUGEN SCHOENHOLTZ, SR.,	Neustadt, Germany.

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest
A. Batchelder, Instructor in the Manual Arts, Throop Polytech-
nic Institute, Pasadena, California. This book has been designated
as "the most helpful work yet published on elementary design."
It clearly defines the fundamental principles of design, and pre-
sents a series of problems leading from the composition of abstract
lines and areas in black, white and tones of gray, to the more
complex subject of nature in design, with helpful suggestions for
the use of the naturalistic motif. There are over one
hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

Repetition AND Reputation

Whitlock

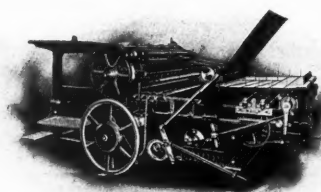
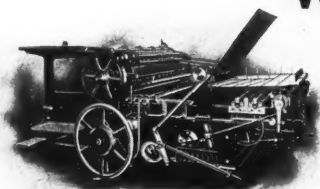
Whitlock

Whitlock

Whitlock

Whitlock

Whitlock



THE REPETITION of the word WHITLOCK is welcome to progressive printers, as "a good thing always bears repetition." IT calls to mind a cylinder press than which no better has ever been produced, and if it simply strengthens one's remembrance of an already well known press, such repetition has its value.

As to REPUTATION, this is thoroughly founded. The long and successful tests given THE WHITLOCK have established this beyond all question. Nothing can be said or done that will detract from it. The Whitlock's record is clean. Should you want us to "show you," we will do it. We have the evidence.

Western Agents

AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents:

Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:

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46 Farringdon St., London, Eng.

FOR CIRCULARS, PRICES, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.



More Brain Oil



RAIN EVER RUN HOT?

Ever throw up your hands in despair, grab your hair, "look fierce" and mutter to yourself: "It won't come, can't get the thing in shape."

You have, if you ever tried to get up an "idea."

We have been doing Engraving for over thirty years. It's about thirty years' experience that makes a company good; puts them in the position of turning out the best work.

Three-color work: Comparison—that's the answer. We "jump" at every chance to compare—compare prices and work.

BUT THE BRAIN OIL—

We have secured the services of the best artists; we have secured experts in the booklet line—men who can write copy that will sell—that have ideas. They have brain oil—an unlimited supply. We are sort of a Standard Oil Trust in brain oil nowadays.

Let us give you some—that's what we want to do.

You want an idea, we will give it to you; you want engraving, we do that; you want copy prepared, we do that; you want a drawing, we do that; you want the printing done, we do that.

WHAT DO YOU DO?

Write us—write to-day. Tell us what you want to sell—give us the details. Let our advertising experts test your pulse, sound the scheme, listen to your breathing. Then we will submit the ideas, write the copy and send it to you for your O. K. That's all you do—O. K. copy and idea, if they meet with your approval.

Try a stamp on us to-day—*Write, Write, Write*—if you don't write we can't help—help, if you do.

The Williamson-Haffner Engraving Co.
DENVER, COLORADO

You are invited to visit the
Exhibition of
Printers' Machinery and Devices
at the
Inland Printer Technical School
120-130 Sherman Street
Chicago
where modern apparatus are displayed doing practical and
experimental work under the supervision of expert
instructors and demonstrators.

There has been gathered together for the purposes of this exhibit the following line of Printers' Machinery and Materials, all of which can be viewed in practical operation and use:

A complete outfit of display type and a model composing-room equipment, including Hansen Mitering Machine, Riebe & Hamel Quoins, Lynchard Square-lock Quoins and Martin Lock-up Quoins, Barnhart Bros. & Spindler's Electric-welded Chases, etc.; McGreal Patent Combination Sectional Chases, Champlin & Smith, Chicago, owners.

Seven Mergenthaler Linotypes, with Jenney Linotype Motors and Imperial Slug-cutting Attachment.

Wesel Electric Proof Press.

Blatchford Perfection Gas Furnace and Water-cooled Recasting Molds.

An ideal pressroom equipment, comprising:

Campbell Century Press, 36 x 48, with Jenney Motor and Cutler-Hammer Controller.

Miehle Press, 34 x 46, with Crocker-Wheeler Motor and Carpenter Controller, and automatically fed by Dexter Feeder.

Optimus Press, 41 x 55, with Sprague Electric Company's Motor and "Kohler System" Controller.

Harris Automatic Two-color Rotary Press, with Peerless Electric Company's Motor.

Challenge Gordon Press, 12 x 18, with Jenney Motor and Warnock's Power Transmitter.

Gilbert-Harris Metallic Overlay Outfit.

Hoerner's Combination Shuteboard and Type-high Machine.

Challenge Machinery Co's Metal Sectional Blocks, Little Giant and Eureka Register Hooks, Riveted Zinc Galleys.

American Press Seats, Champlin & Smith, Chicago, sole agents.

C. H. Booton Co's Extension Arm Register Gauge.

Dexter Folder and Automatic Feeder, with Jenney Motor and Speed Regulator.

Crawley and Anderson Bundling Presses.

The Linotype

FOR EXCELLENCY of PRODUCT, SPEED,
ACCURACY and LOW COST of PRODUC-
TION, the LINOTYPE has NO COMPETITOR.

It is particularly adapted to the Book and Job Office

— BECAUSE —

Face, body and measure can be changed easily and rapidly.

Mixed faces can be produced at will — the Double Magazine Linotype
giving the operator 360 characters from the keyboard.

Matter can be kept standing at the mere cost of metal.

Rule and figure work, directories and catalogues (the kind which require
many different faces and endless sorts) can be composed on the
Linotype as readily as straight matter.

If you are interested, our salesman will show you how the machine can
handle your particular class of work.

Mergenthaler Linotype Company

New York

Chicago

San Francisco

New Orleans

HINTS — ON — IMPOSITION

A Handbook for
Printers

BY
T. B. WILLIAMS

THIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather,
flexible, gold side stamp.
Price, \$1.00

THE INLAND PRINTER COMPANY

120-130 Sherman Street, CHICAGO
116 Nassau Street, . NEW YORK

Electrotyping

By C. S. PARTRIDGE,
Editor Electrotyping and Stereotyping Department of
THE INLAND PRINTER.

ITS CHAPTERS INCLUDE

Historical Review—The Battery—The
Dynamo—The Bath—Steel, Brass and
Nickel Baths—Management of Baths—
Agitation of Baths—Measuring Instru-
ments—Preparation of Work—Molding
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Full Cloth, 150 Pages, \$1.50

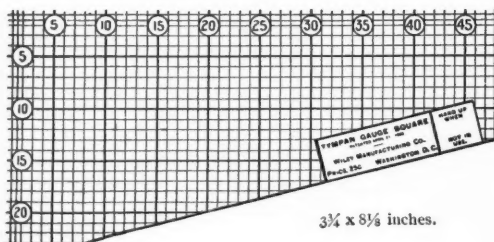
THE INLAND PRINTER CO.

116 Nassau Street
New York

120-130 Sherman St.
Chicago

TYMPAN GAUGE SQUARE

For quickly
and
accurately
placing the
gauge pins
on a
platen press



Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

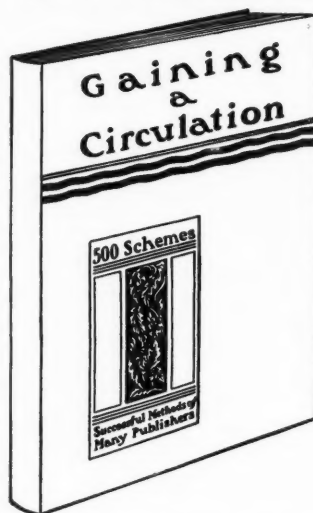
Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

Help the Circulation of your Paper

There are 500 valuable ideas and suggestions, col-
lated from the experiences
of publishers everywhere,
in the new pamphlet by
Charles M. Krebs, entitled
"Gaining a Circulation."
Its sixty pages are full of
helpful methods of building
up papers of every kind.
The first part is devoted to
miscellaneous suggestions,
in some instances a single
idea brought forth being
worth the price of the book.
The other part includes
"Special Features," "At-
tracting Attention," "Con-
tests," "The Coupon of
Exchange Value," "Soliciting Subscribers," "Sample Copies,"
"Advertising Other Publications," "Clubbing Lists," "Combi-
nations," "Reductions and Special Concessions," "Premiums,"
"Gifts," "Special Editions," etc., the plans of successful publica-
tions being fully described. You should have this work.



Sent postpaid on receipt of price, \$1.00.

THE INLAND PRINTER CO.
116 Nassau St., New York. 130 Sherman St., Chicago

George Washington told the
truth about his cuts ✕ ✕ ✕
So does "THE FRANKLIN"
Our "cuts" are bright and snappy
and produce satisfactory results.



THE FRANKLIN COMPANY
DESIGNERS
ENGRAVERS ELECTROTYPERS
PRINTERS

346-350 DEARBORN STREET - CHICAGO

Imitation is the Sincerest Flattery.

It is an easy matter to adopt, as a trade-mark, your own name with the letters "i-n-e" added to it. We were the first in our line to do so.

Four years ago we adopted the word "SCHRODINE" so as to protect our products—and *we have Imitators.*

Entire February Number

Burr McIntosh Monthly

EVERY
PAGE AN
ARGUMENT
FOR

BECAUSE
IT IS
PRINTED
WITH

**Schrodine Art-tone
INKS**

January Offer extended to March 1.

SCHROEDER INK & COLOR CO.

52-54 Park Street, NEW YORK

Latham Machinery Co. New York Chicago Boston



The
Fastest
Machine

The
Cheapest
to
keep in
Repair

Parts
Heavy
and
inter-
change-
able.

RESULTS FOR 1906—
The Paramount Idea:
Increase Your Profits by doing work
quicker.
Add to Appearance by doing work
neater.
Please All Customers who demand
good, attractive work.
Save Wear and Tear for yourself, your
working force and your profits.

Monitor Machinery

Pledges you all these results:

Speed, Appearance, Saving in
Expense and in Worry.

**TRY A MONITOR STITCHER
ON APPROVAL.**

The No. 1 20th Century Straight Feed
stitches from 2 sheets to $\frac{3}{8}$ inch full. Uses
No. 30 Wire for thin work, No. 28 or 25
Wire for medium work, and No. 20 x 25
Flat Wire for thick work.

No change of parts to stitch
2 sheets.

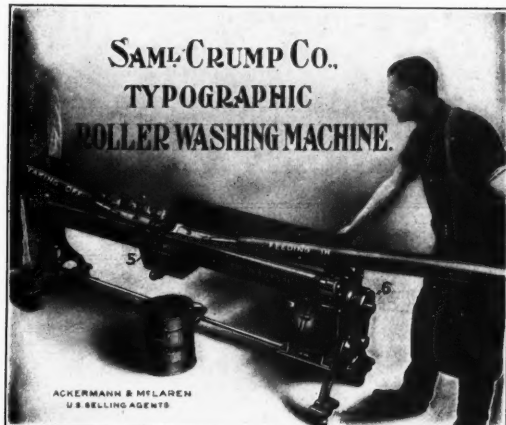
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No change of parts for fine
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Monitor Wire Stitchers built in
sizes to suit all demands from $\frac{1}{4}$ inch
to 2 inches thick. Flat and Saddle
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IN THE FOLLOWING PARTICULARS:**

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A means of COOLING soft rollers in HOT WEATHER.

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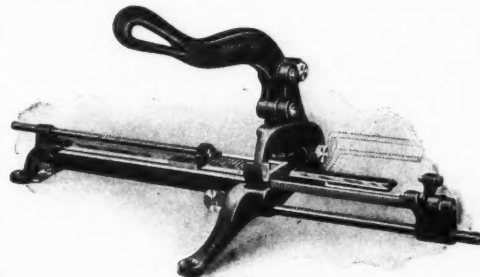
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Capacity, 105 picas by nonpareils; also,
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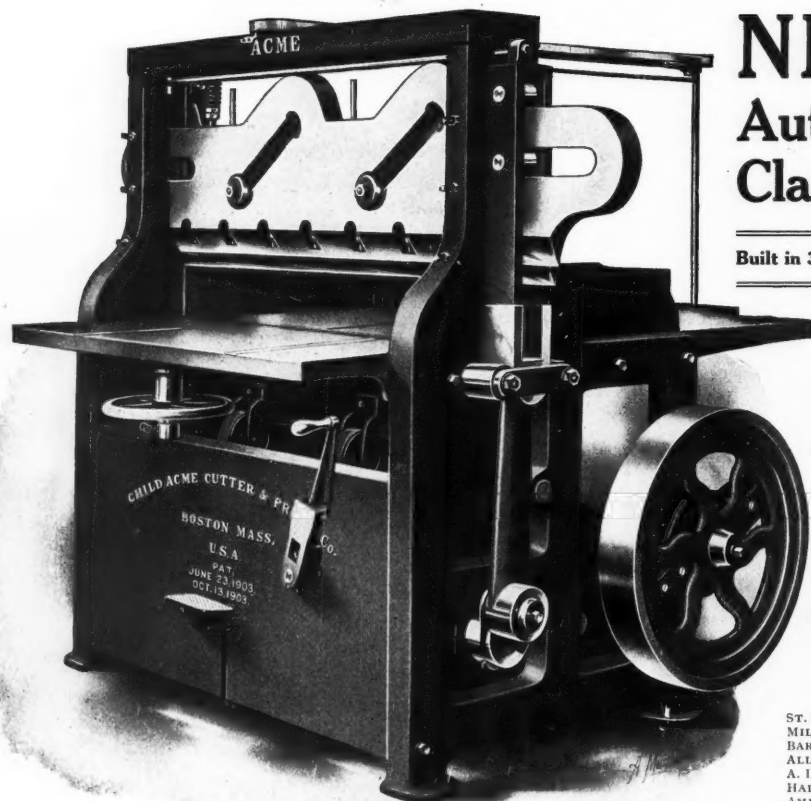
Start the new year with a firm resolution to throw off the yoke of the credit houses, and pay cash for your purchases. When the holiday season rolls around, your bank account will be in such shape that you can remember your family and friends without feeling the drain, and your mind will rest easy that no ink man can say "that fellow is in my debt."

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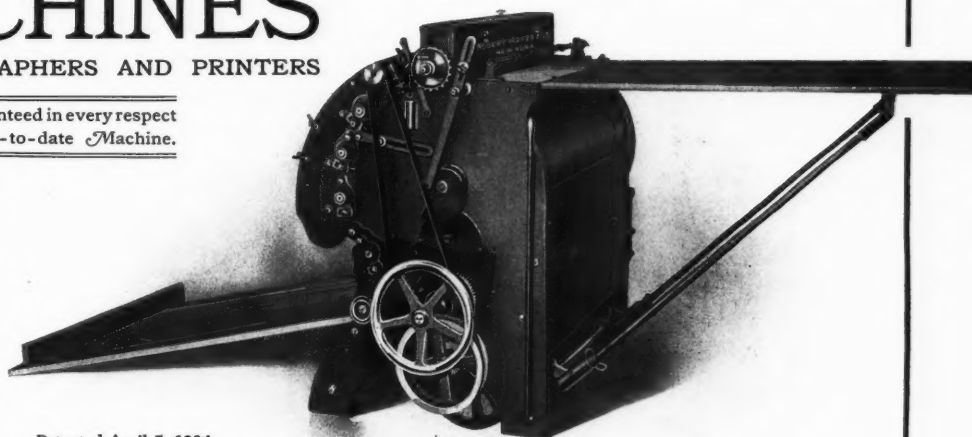
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the genuine Columbia
Transfer Paper; none
genuine without the
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sheet.



Patented April 5, 1904
Patented May 30, 1905
Other patents pending.

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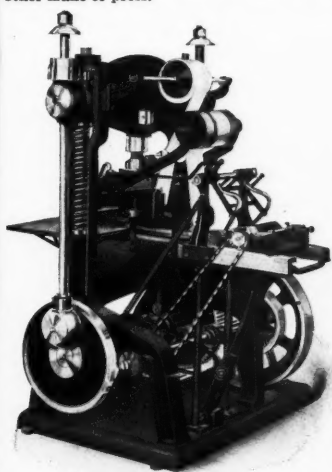
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do it better, and at the (minimum) lowest pos-
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Will do work that other presses cannot do at
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Men and Women of all classes.

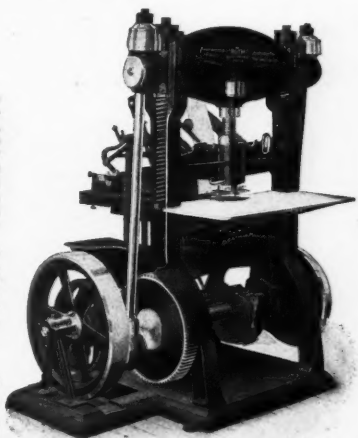
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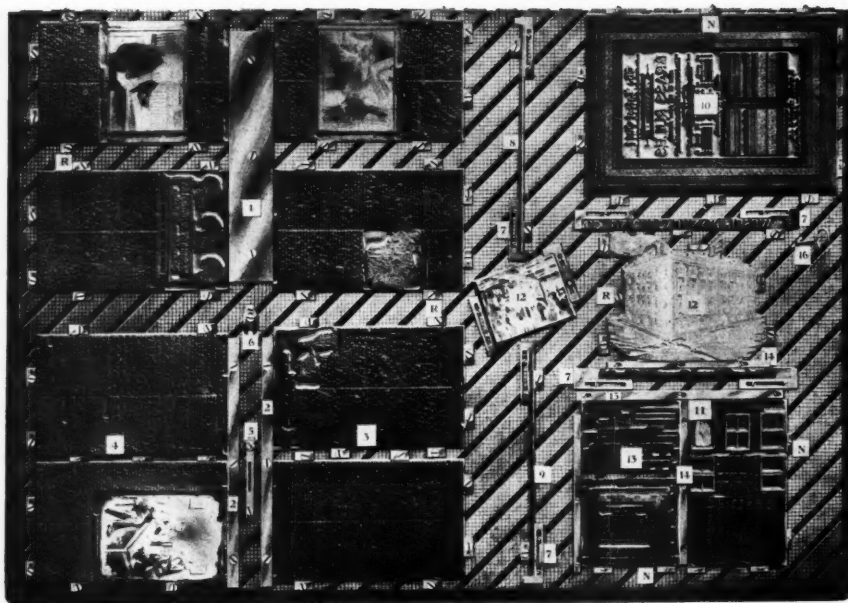
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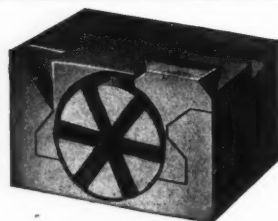
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They are the most carefully made Hooks, and are susceptible of the finest adjustments. They are the most durable, and a great advantage is the ease with which they can be used in type forms.

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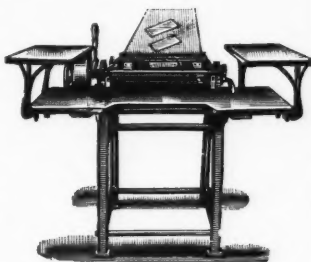
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FOR EITHER HOT OR COLD ADHESIVES

THESE machines as advertised in the November issue of this paper are fully explained in our Bulletin No. 13. Send for a copy.

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We hereby beg to call the attention of all manufacturers, users or sellers of similar Gumming Machines to the fact that this entire line is fully protected by our broad, fundamental patents in the United States and foreign countries. All infringers, whether they are manufacturers, users or sellers of these Gumming Machines, will be prosecuted.



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" " barrels,03¼	"
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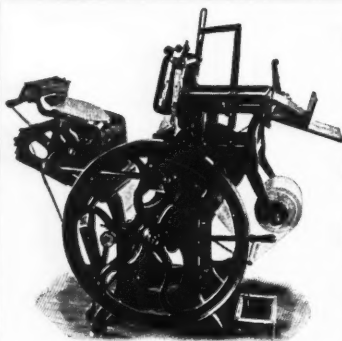
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Not a single claim was rejected.

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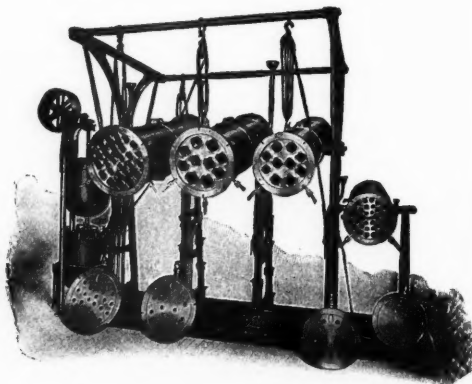
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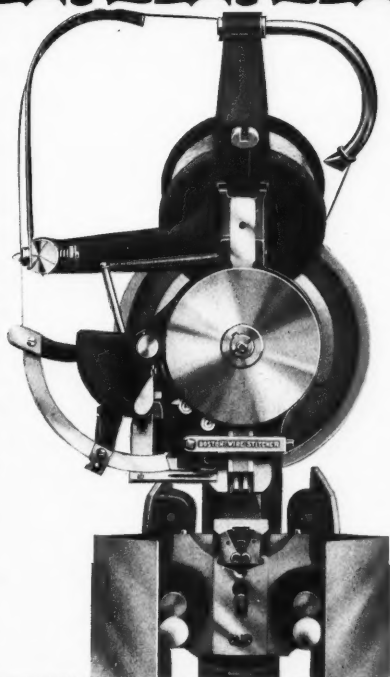
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Always in plain sight—wire visible at all times
until it enters the stock—no expert necessary—
the operator does all the work. These and many
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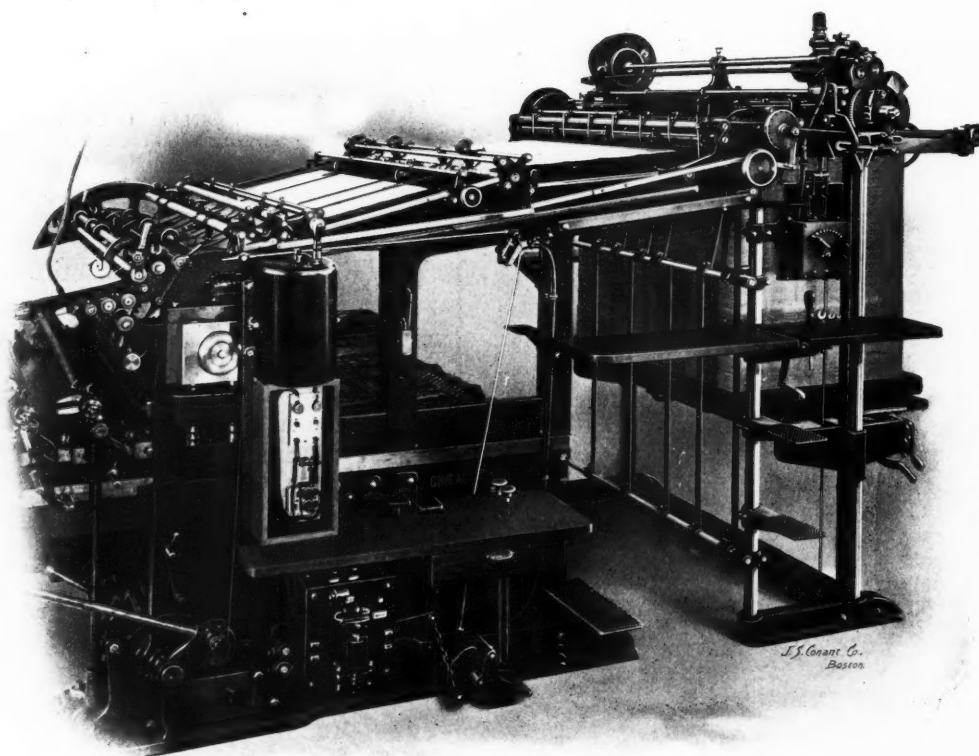
American Type Founders Comp'y

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[785]



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BOOKBINDERS contemplating installing automatic feeders on folding machines should investigate the Cross Continuous Folder Feeder. You reload this feeder while folder is running, consequently a much larger output is secured than with a pile feeder.

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THIS GLUE is an elastic composition warranted to remain flexible in all kinds of weather; it does not dry hard nor become brittle, nor adhere to edges of paper when taken from pad. It contains no bad odors, but is sweet and perfumed. We make this glue in any color desired, and guarantee satisfaction.

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Composition Rollers

Are made from GLUE



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I know of rollers being offered at a price per pound less than we can buy high-class glue at in ten-ton lots. Imagine then, what quality of roller composition one gets from "unspeakable" glue and how low it must be in grade when the cost of making it into rollers is added, so that the finished product will sell for less than the largest purchasers of a high-class grade can obtain the glue for. Does it take much more of a diagram to illustrate that everything in the shape (I used shape advisedly) of a roller is NOT a real roller, and that the lowest quotation for rollers, for such as are described, should not be the standard price for all others?

Herbert M. Bingham

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Cutters
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 Stamping Presses
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 Book Smashers
 Embossers and
Inkers
 Standing Presses
 Job Backing
Machines
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Machines
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Auto-Clamp Hand-Clamp Cutters

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contains many useful hints. Send for a copy; it will cost you
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drenching and drouth, but a uniform flow of good
oil—enough and no more."*

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ESTABLISHED 1830

Coes' Price-list is different, too.



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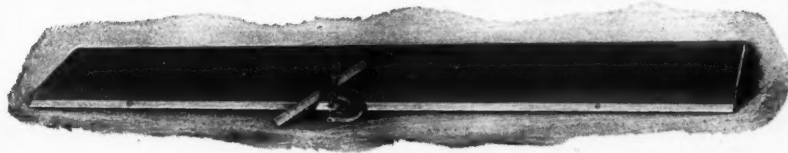
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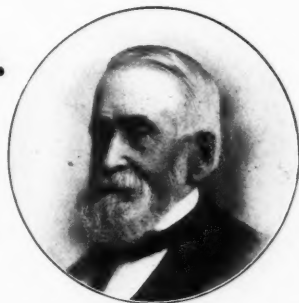
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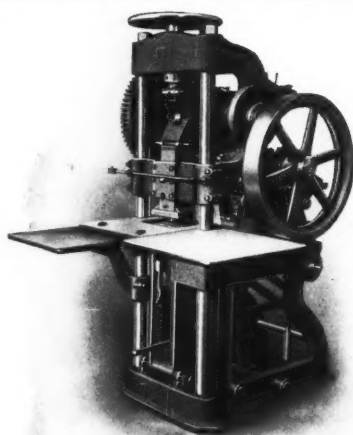
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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

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CRESCENT EMBOSsing Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES.

NORTH-WESTERN NOVELTY Co., Geneva, Ill.

ADVERTISING NOVELTIES OF WOOD.

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CRESCENT EMBOSsing Co., Plainfield, N. J. See "Crescent Goods."

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LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., New York. Wire-stitching, odd-volume and edition binding.

BOOK STAMP ENGRAVERS AND DIE SINKERS.

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ISAACS, HENRY C., 10-12 Bleeker st., New York.

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BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies.

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MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

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BALTIMORE-MARYLAND ENGRAVING Co., THE, 401 North st., Baltimore, Md.
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BUFFALO ENGRAVING Co., Beecher bldg., Buffalo, N. Y. Half-tones, zinc etchings, wax engravings.
COMMERCIAL PHOTO-ENGRAVING Co., 10th and Arch sts., Philadelphia, Pa.
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PENINSULAR ENGRAVING Co., 73 Fort st., W. Detroit, Mich.
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PHOTOENGRAVERS' PROOF PRESSES.

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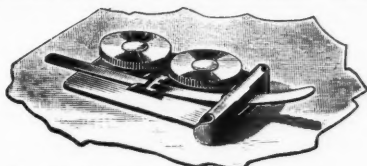
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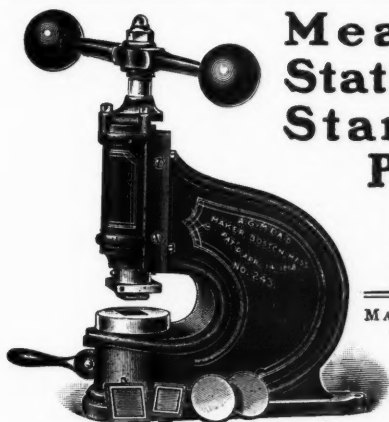
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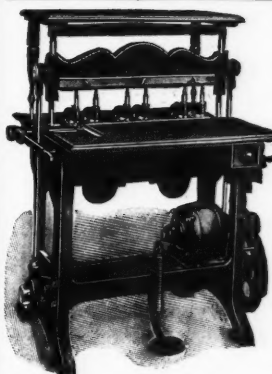
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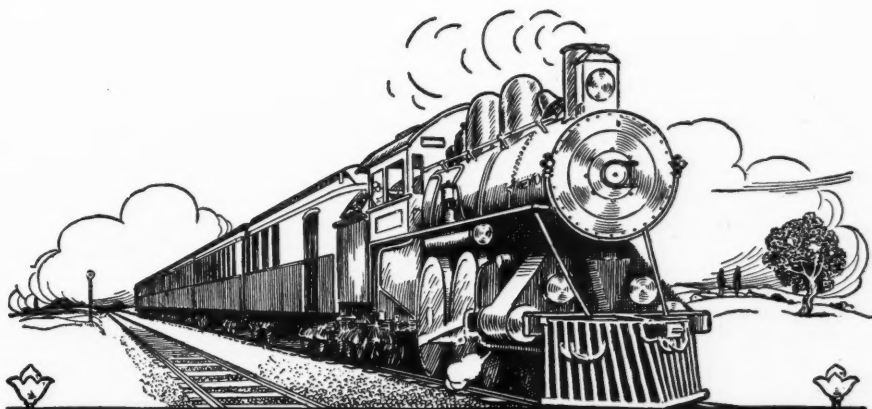
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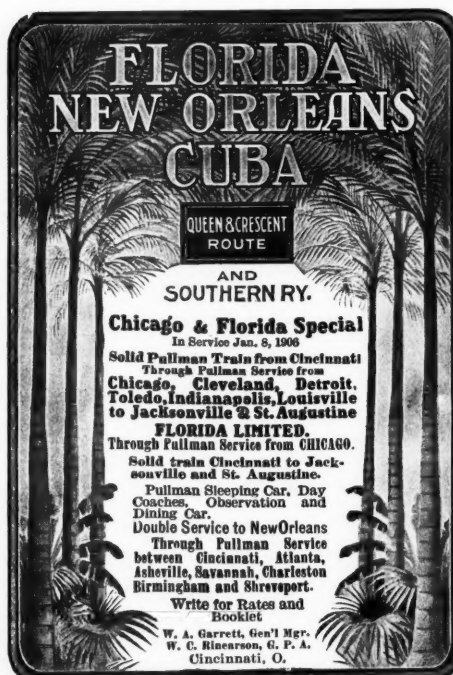
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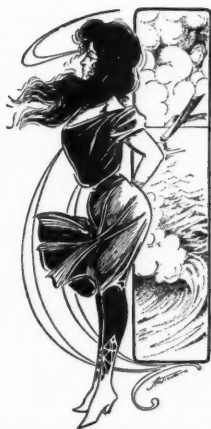
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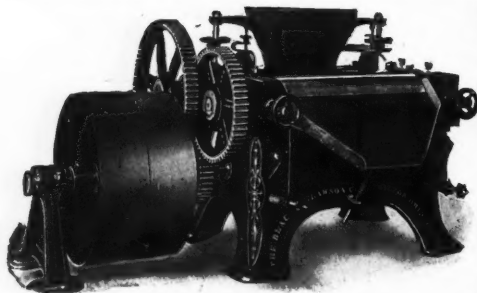
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
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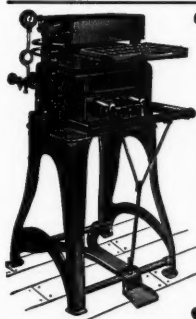
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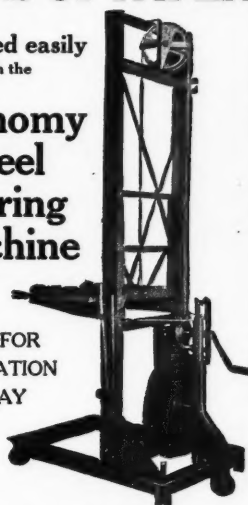
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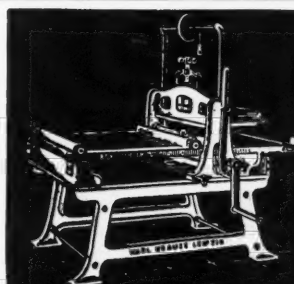
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Bingham's, Sam'l, Son Mfg. Co.	678
Black-Clawson Co.	806
Blatchford, E. W., Co.	807
Bond, B. F., Paper Co.	785
Boston Printing Press & Machinery Co.	799
Brown Folding Machine Co.	680
Buffalo Printing Ink Works.	674
Burrage, Robt. R.	765
Business Directory	793
Butler, J. W., Paper Co.	649
Cabot, Godfrey L.	806
Campbell Co.	650-657
Carver, C. R., Co.	792
Century Mfg. Co.	797
Challenge Machinery Co.	677
Chambers Bros. Co.	662
Chandler & Price Co.	660
Chicago, Milwaukee & St. Paul.	802
Child Acme Cutter Co.	780
Cleland Chemical Co.	763
Coes, Loring, & Co.	791
Connecticut Type Foundry.	765
Cottrell, C. B., & Sons Co.	670
Crawley Book Machinery Co.	653
Cross Paper Feeder Co.	786
Dexter Folder Co.	668-669
Dick, Rev. Robert, Estate.	674
Dinse, Page & Co.	674
Dixon, Joseph, Crucible Co.	764
Duplex Printing Press Co.	652
Durant, W. N., Co.	765
Economy Engineering Co.	807
Emerson Electric Mfg. Co.	665
Franklin Co.	777
Freund, Wm., & Sons.	783

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Frisco System	771
Fuller, E. C., Co.	658-659
Gilbert, Harris & Co.	676
Globe Engraving & Electrotype Co.	675
Goss Printing Press Co.	654
Great Western Smelting & Refining Co.	807
Guarantee Electric Co.	764
Hamilton Mfg. Co.	663
Hampshire Paper Co.	651
Hatt, J. Arthur H., & Co.	679
Hedden, W. J.	763
Hellmuth, Charles	766
Higgins, Chas. M., & Co.	764
Huber, J. M.	784
Humiston, Keeling & Co.	784
Indiana Chemical Co.	771
Juergens Bros. Co.	679
Knowlton, M. D., Co.	783
Krause, Karl	807
Latham Machinery Co.	779
Levey, Fred'k H., Co.	Cover
Lindenmeyr, Henry, & Sons.	Cover
Little Giant Hay Press Co.	765
Maigne, O. J., Co.	801
Martenson, L., & Co.	806
Mayer, Robt., & Co.	781
Mead, A. G.	799
Megill, E. L.	799
Meissel Press & Mfg. Co.	796
Mergenthaler Linotype Co.	775
Michener, A. W.	765
Michle Printing Press & Mfg. Co.	Cover
Mietz, A.	764
Mittag & Volger.	806
Monon Route	804
Morrison, J. L., Co.	767
Neidich Process Co.	764
New Era Machinery Co.	672
North-Western Line	803
Obermayer, S., Co.	764
Okie, F. E., Co.	671
Olds Gasoline Engine Works.	797
Oswego Machine Works.	660-661
Parsons Bros.	665
Peerless Electric Co.	674
Peerless Printing Press Co.	677
Printers Ink Jonson.	780

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Queen & Crescent Route.	804
Radine Mfg. Co.	765
Riessner, T.	762
Rising, B. D., Paper Co.	675
Rockstroh Mfg. Co.	666
Roth Bros. & Co.	763
Roth, B., Tool Co.	781
Rouse, H. B., & Co.	779
Rowe, James	784
Royle, John, & Sons.	790
Schreiner, Friedrich	765
Schroeder Ink & Color Co.	778
Scott, Walter, & Co.	687
Seybold Machine Co.	655
Shepard, Henry O., Co.	764
Shoemaker, J. L., & Co.	806
Simonds Mfg. Co.	792
Slade, Hipp & Meloy.	806
Smith, R. H., Mfg. Co.	807
Southern Railway	805
Spatula Pub. Co.	763
Sprague Electric Co.	673
Standard Index Card Co.	765
Standard Machinery Co.	789
Star Engravers' Supply Co.	807
Stationers' Engraving Co.	797
Stiles, Chas. L.	763
Tarcolin	806
Tatum, Sam'l C., Co.	673
Thompson & Norris Co.	Cover
Thornton, C. H.	764
United Printing Machinery Co.	768
Valley Paper Co.	Cover
Van Allens & Boughton.	769
Van Bibber Roller Co.	765
Wagner Mfg. Co.	763
Wanner, A. F., & Co.	766
Want Advertisements	761
Wesol, F., Mfg. Co.	782
Western Padding Glue Co.	787
Wetter Numbering Machine Co.	771
White, James, & Co.	674
Whitfield Carbon Paper Works.	765
Whitlock Printing Press Mfg. Co.	772
Whitmore Mfg. Co.	806
Williams Web Co.	784
Williamson-Haffner Engraving Co.	773
Winona Technical Institute.	764-765
Wire Loop Mfg. Co.	764
Wynkoop Type Foundry.	764
Yates Bureau of Design.	764

